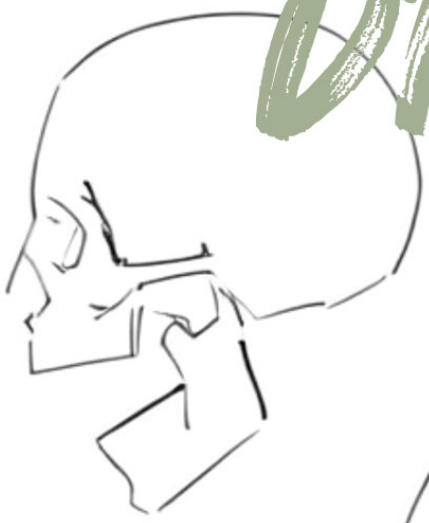
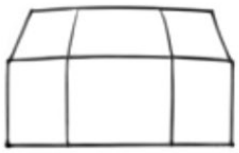
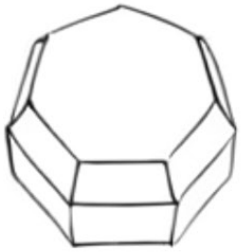
HEAD DRAWING

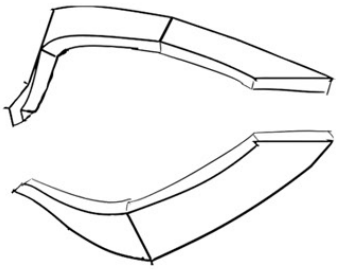
Tatan



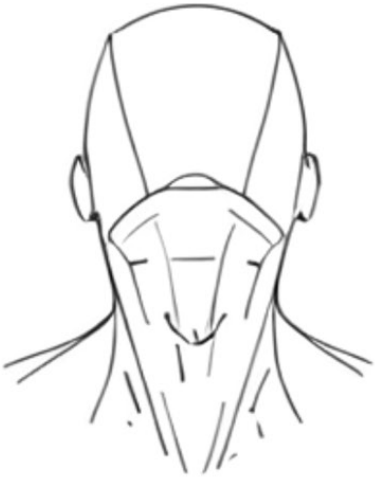




NOSE



CARTOON STYLE

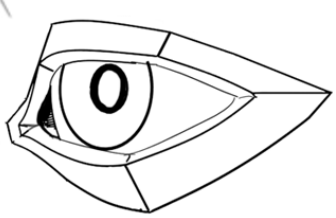


NECK MOVEMENTS

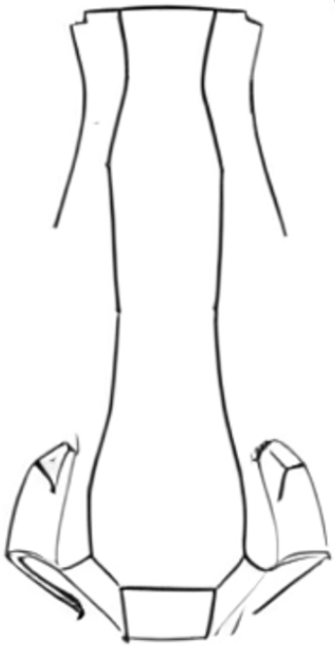
1

HEAD DRAWING

Tatan



CARTOON STYLE



NOSE

NECK MOVEMENTS

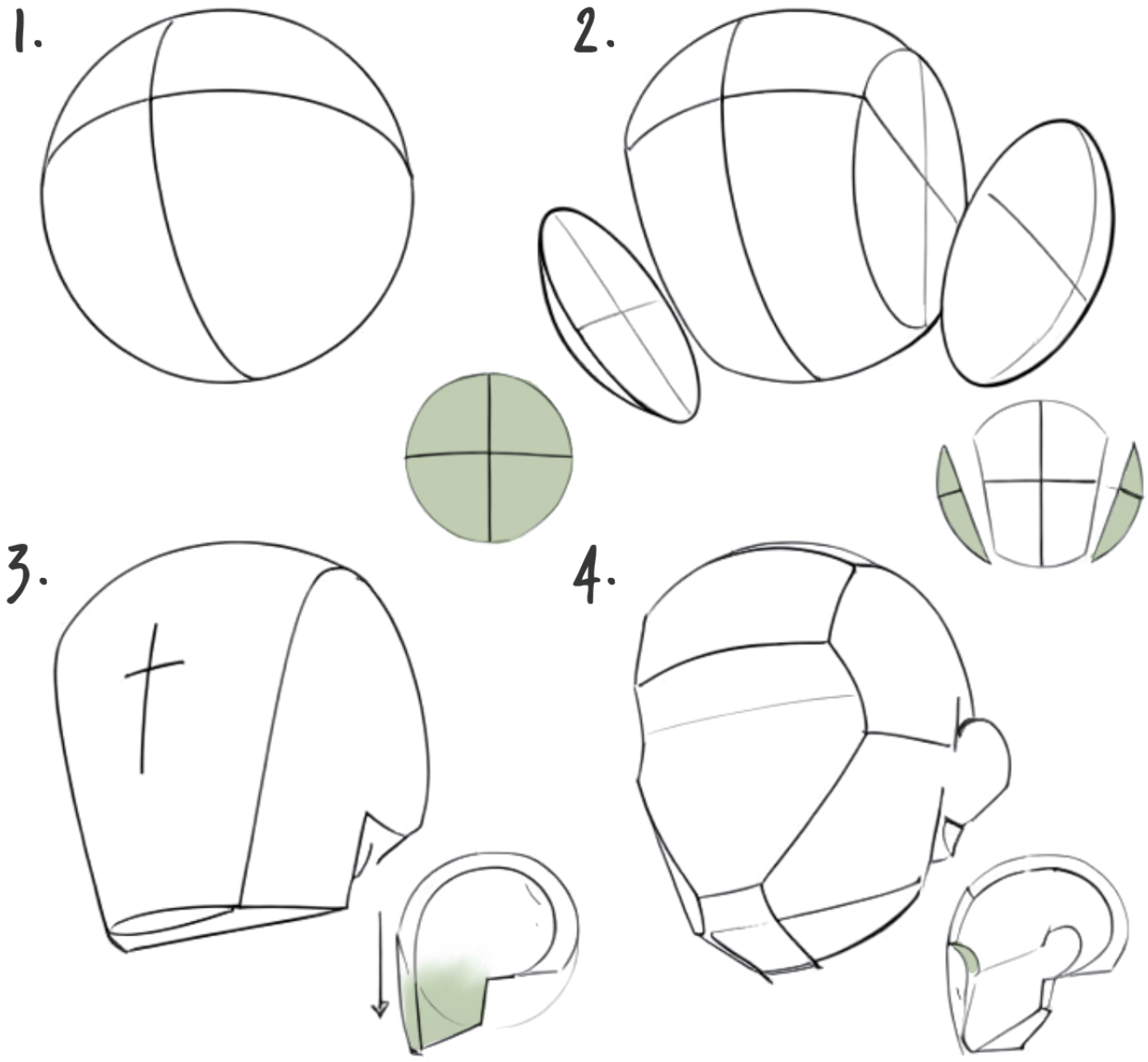
1

CONTENTS

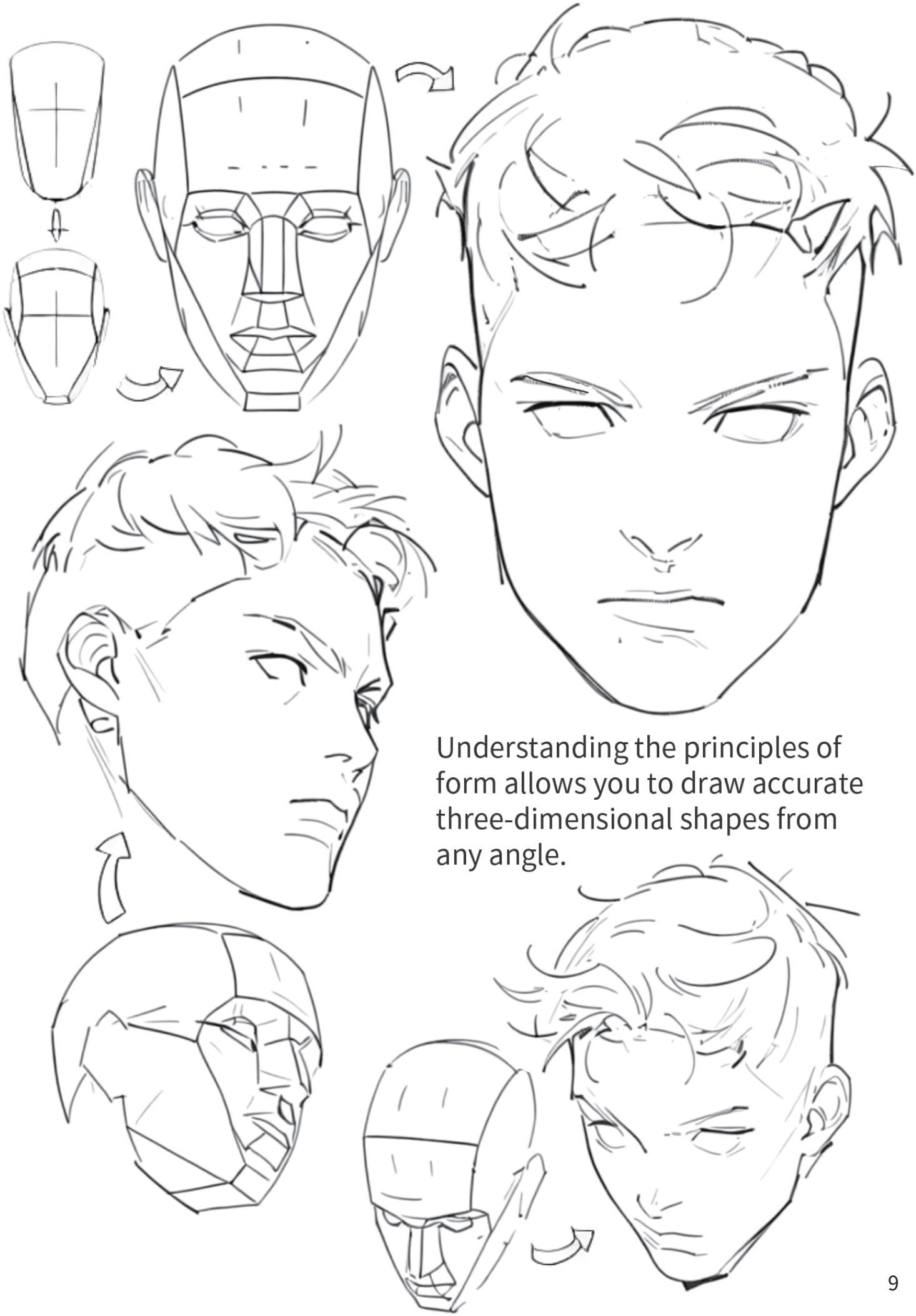
01. HEAD ---------- 7
02. EYES ---------- 52
03. NOSE ---------- 84

04. MOUTH AND EARS ---------- 104
05. HAIR AND ACCESSORIES ---------- 125
06. REFERENCES ---------- 154

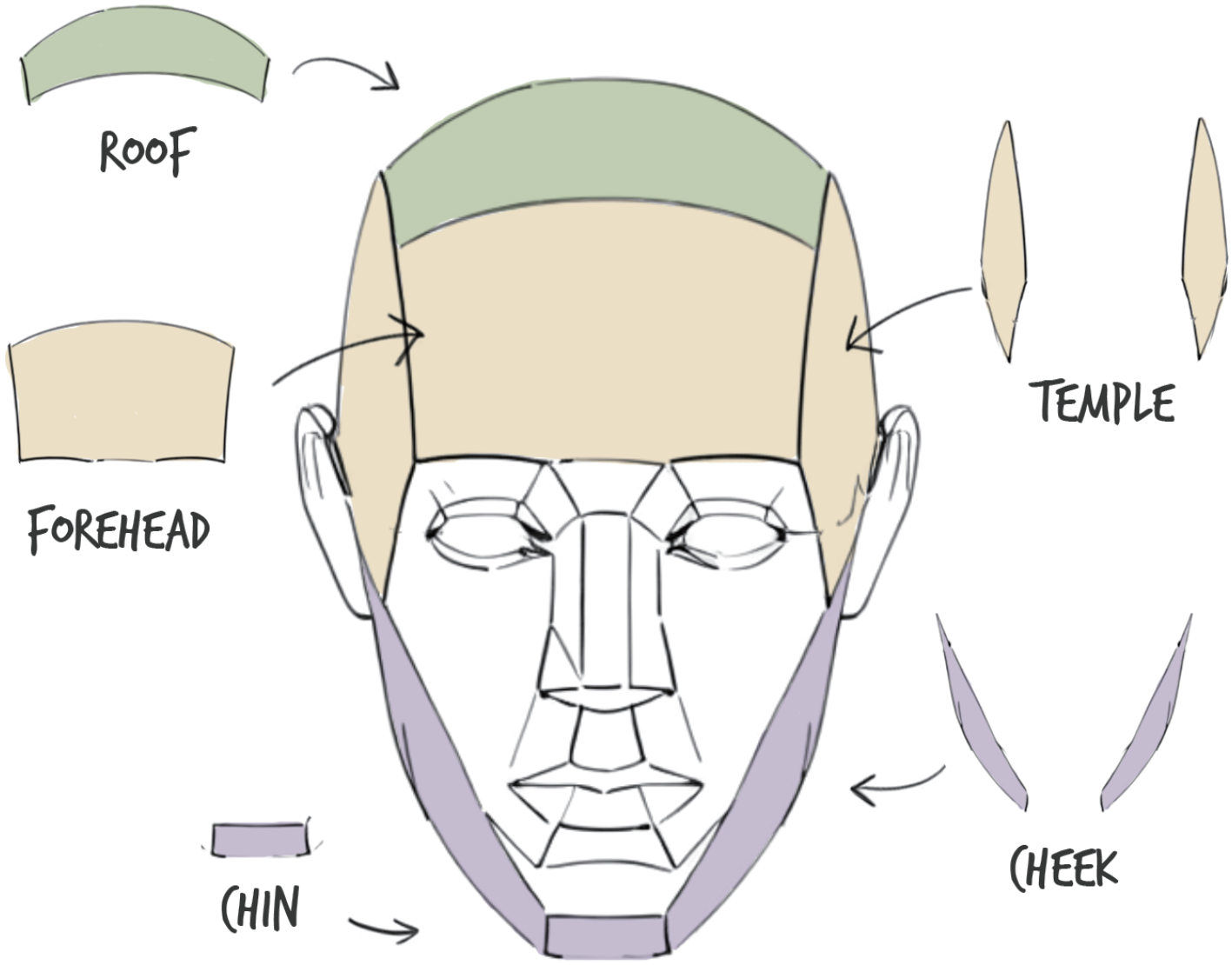
01.
HEAD

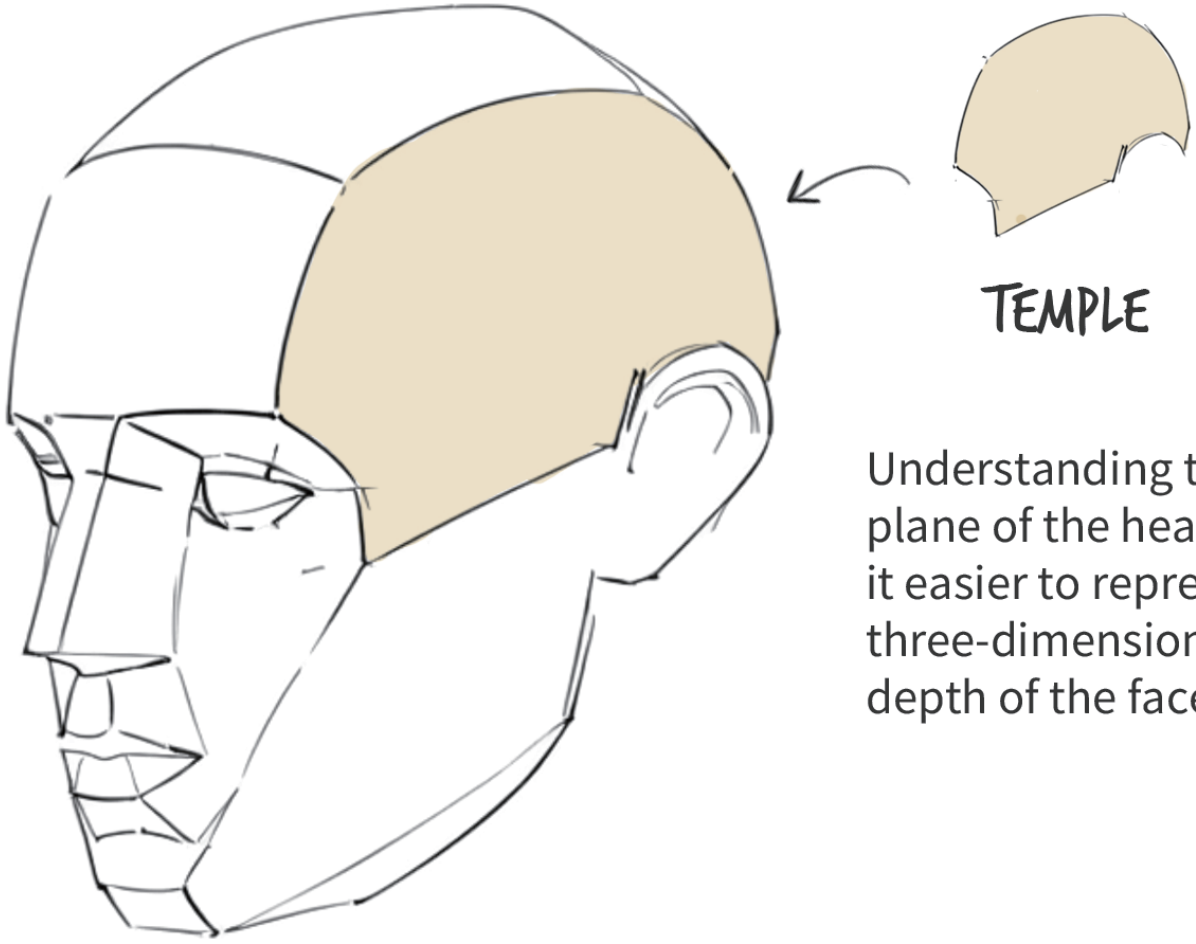


After mastering the general shape of the face, you can learn about features like the eyes, nose, and mouth. The drawing sequence above is adapted from ‘Andrew Loomis’ method of drawing faces.

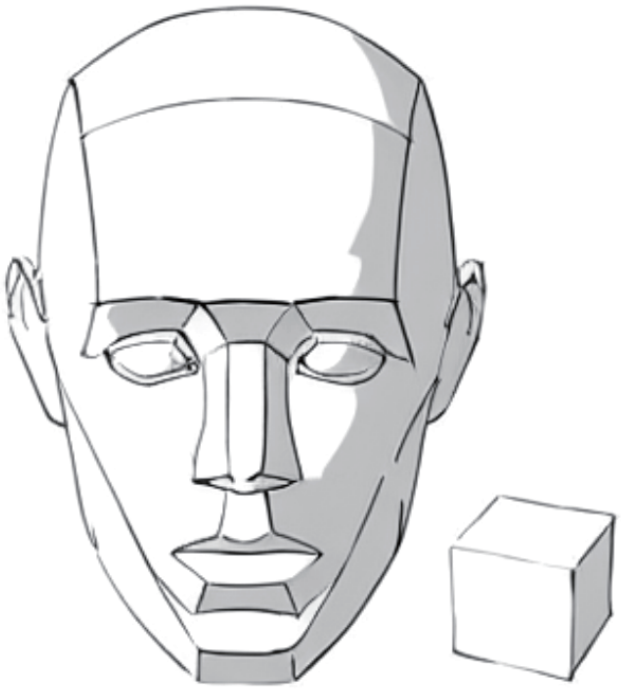


Understanding the principles of form allows you to draw accurate three-dimensional shapes from any angle.

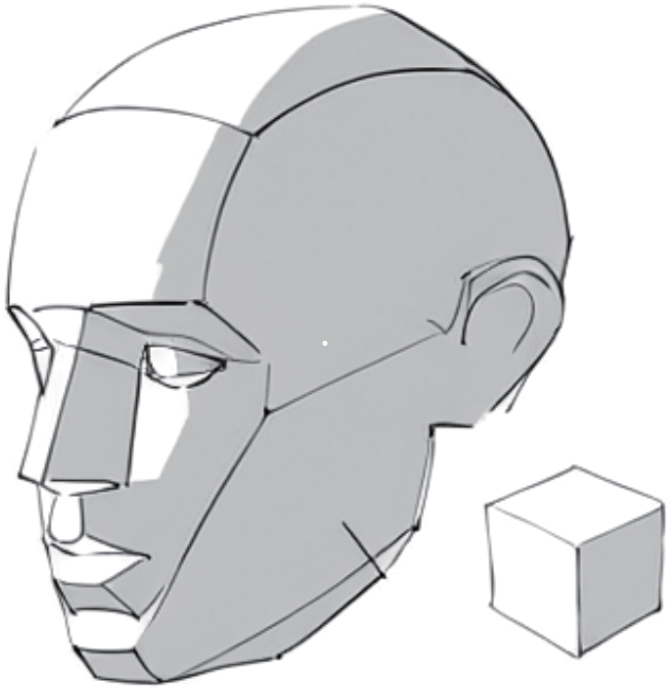




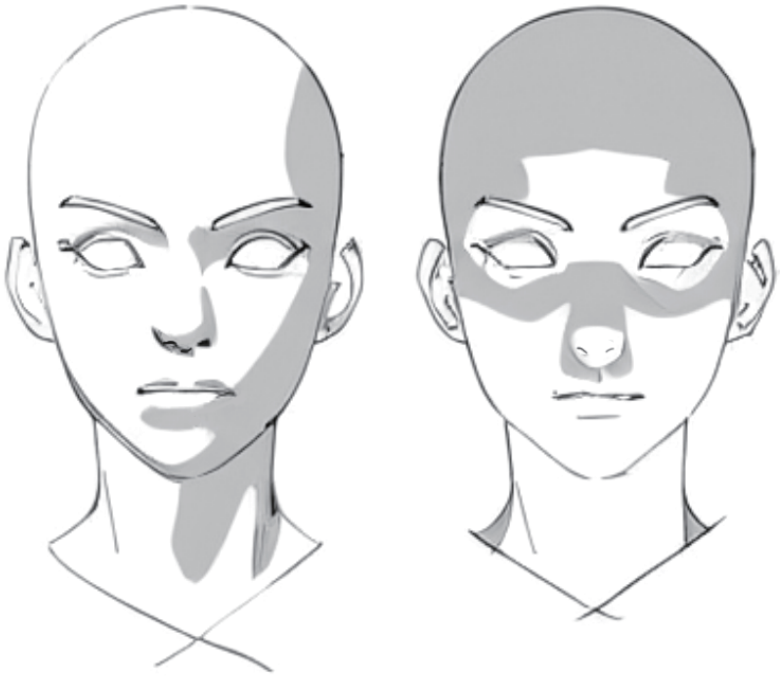
Understanding the plane of the head makes it easier to represent the three-dimensional depth of the face.

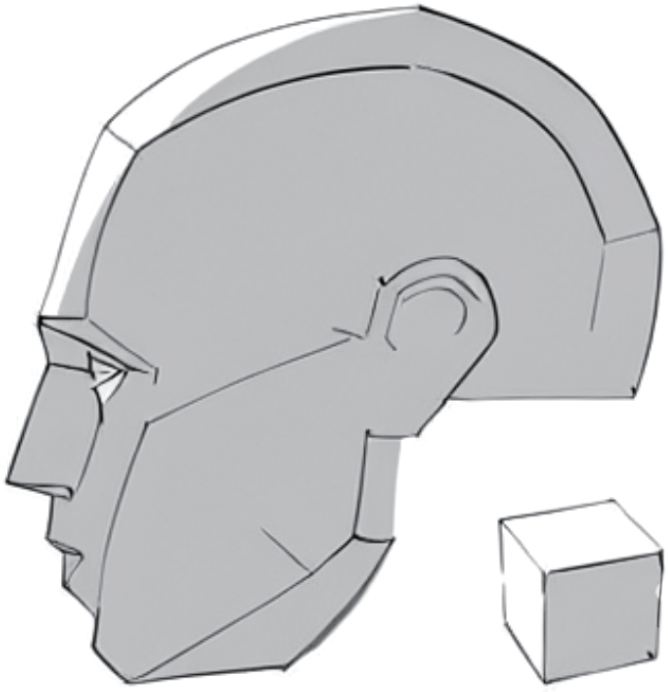


Understanding the form makes it easier to create shadows. Additionally, adding light and shade enhances the three-dimensional effect of the form. However, shadows may not be essential depending on the style of the drawing.



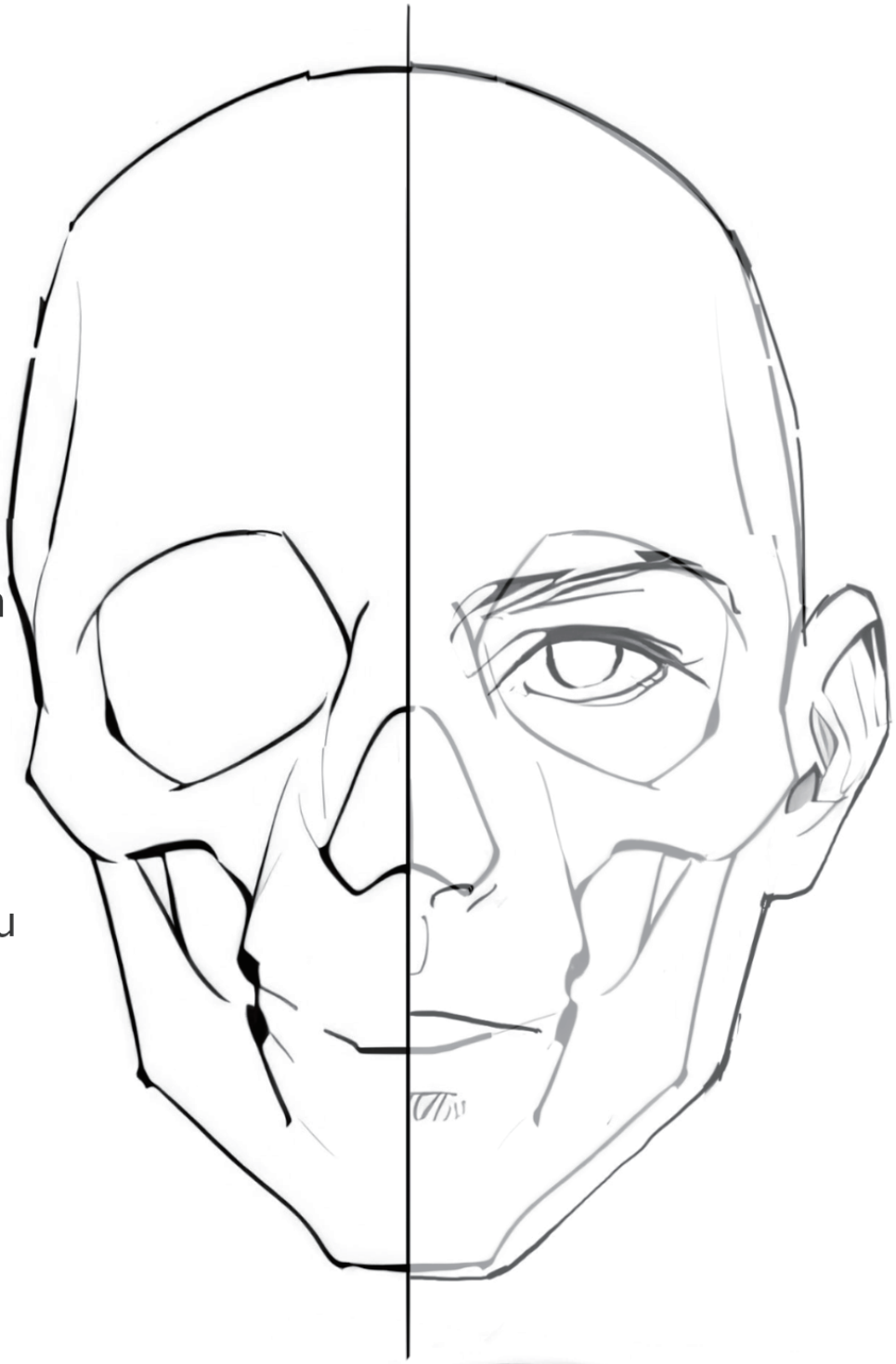
You can also create the desired atmosphere with light.

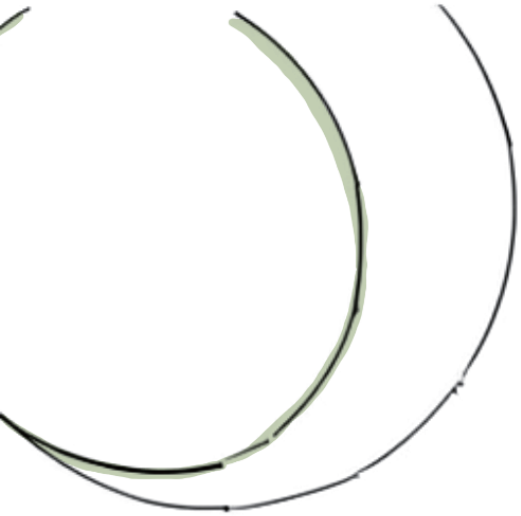


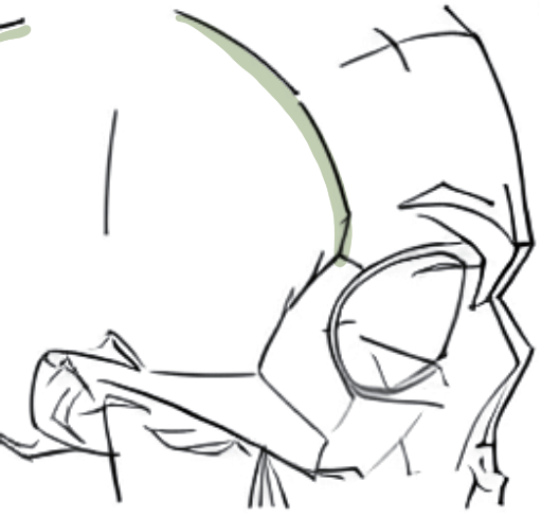


ANATOMY

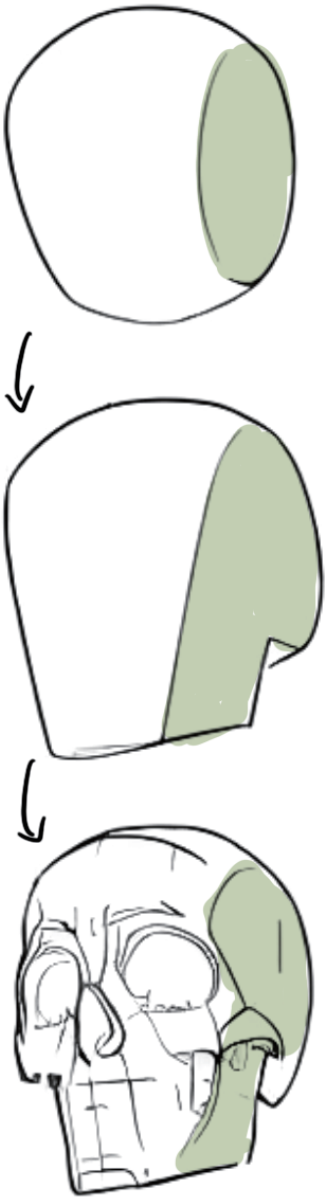
It's also recommended to study anatomy along with drawing. Of course, you don't need to memorize every detailed term. Studying anatomy plays an important role in understanding the arrangement and relationships of different parts of the body. Through anatomical knowledge, you can accurately understand the shape and proportions of the human body.

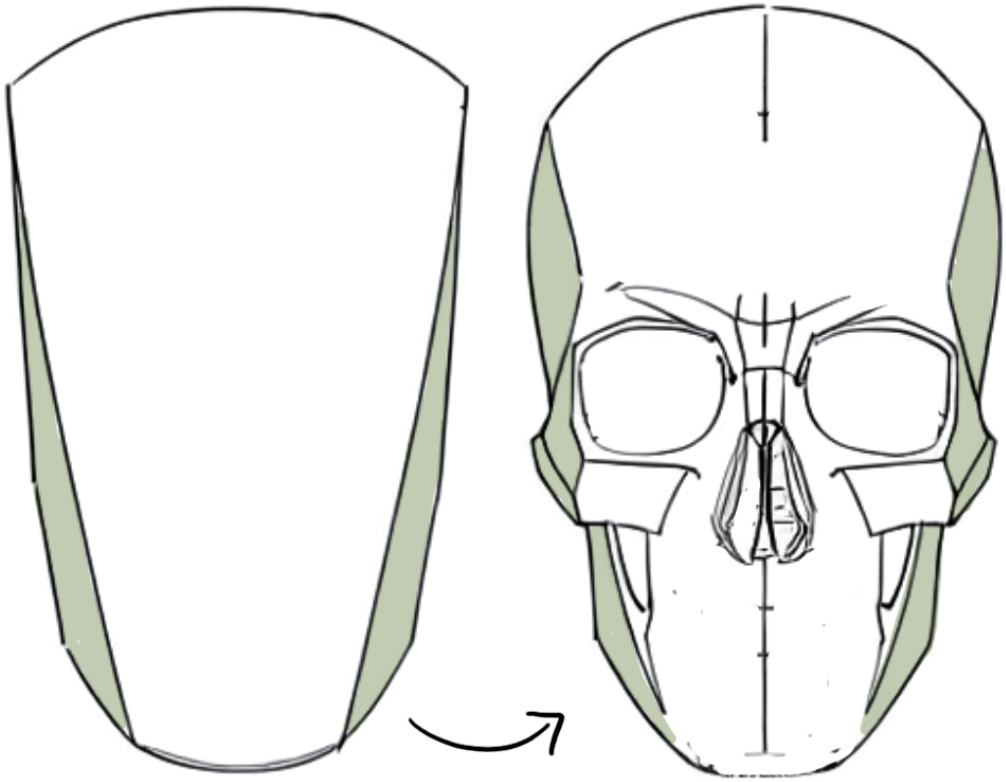




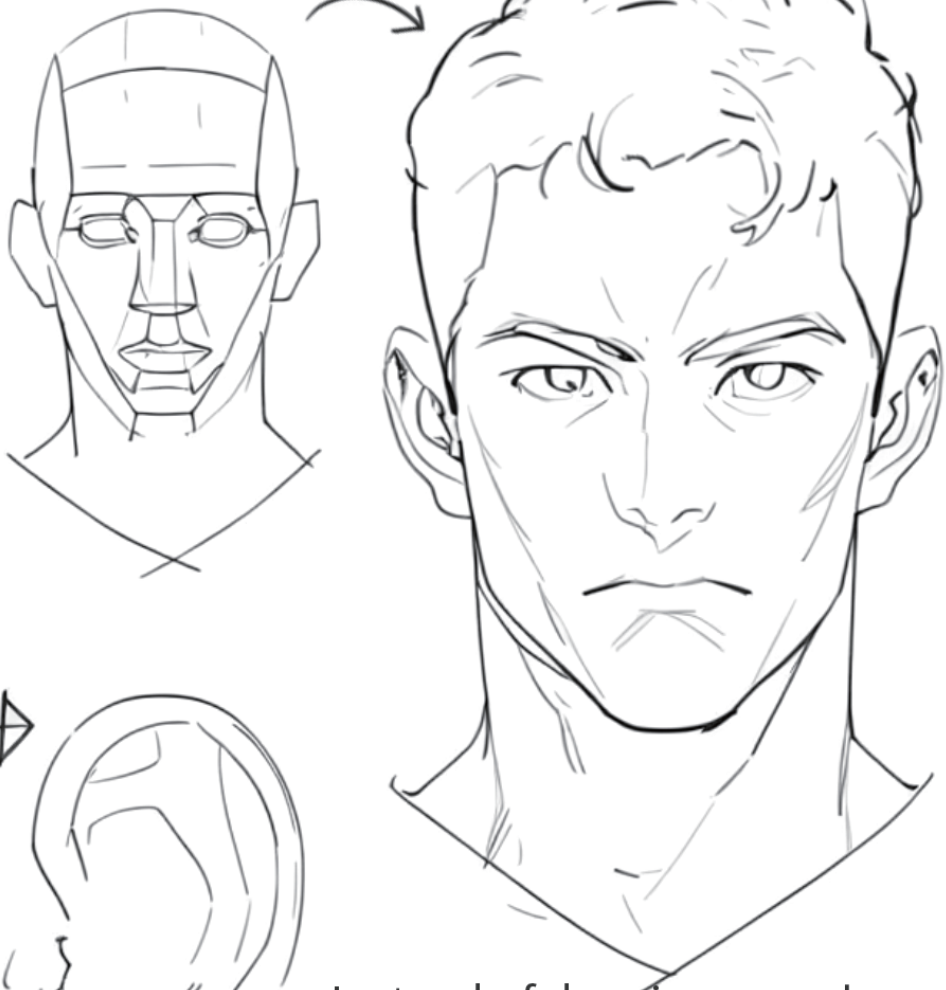


The principles of planes can also be applied to the skull structure.

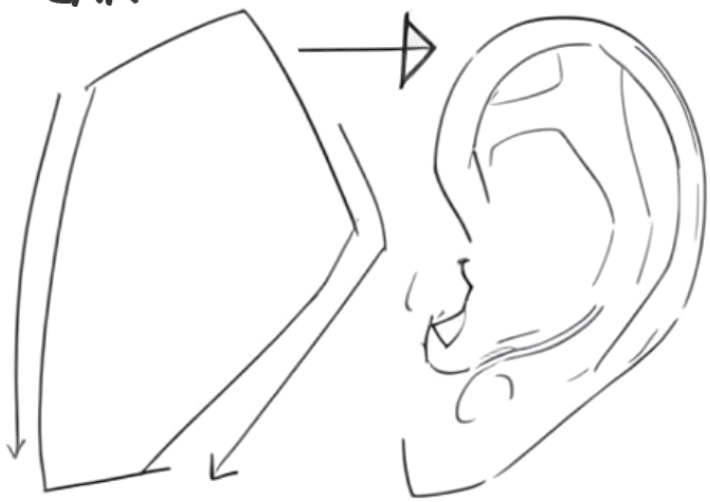




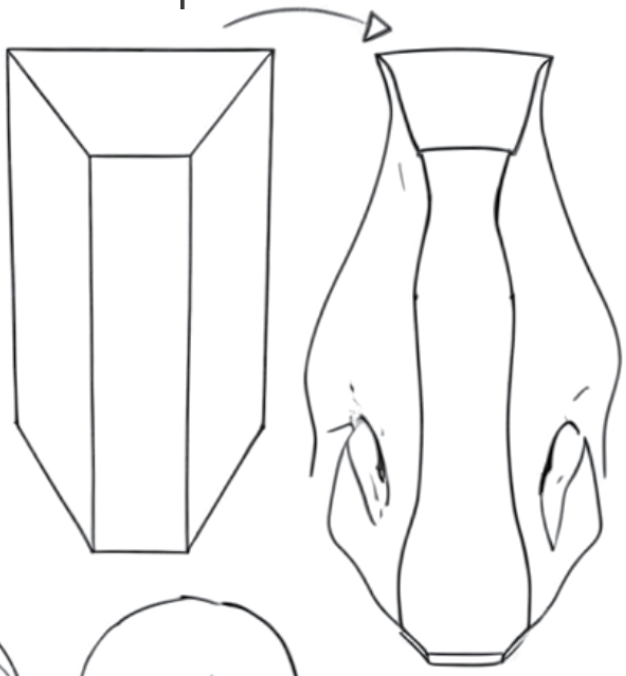
HEAD



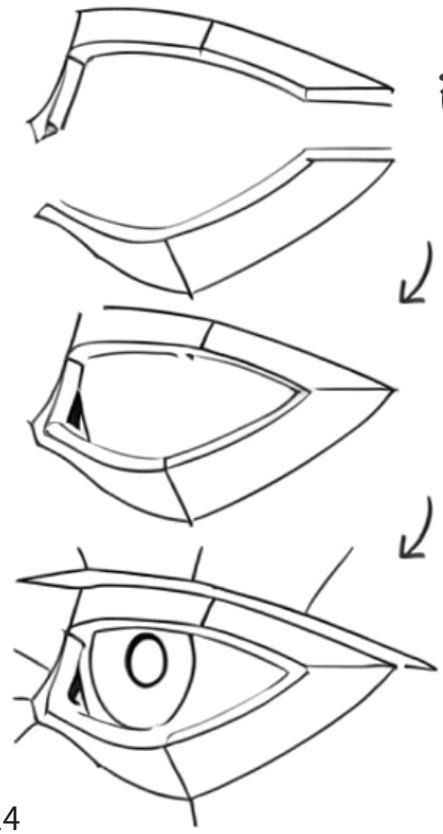
EAR



Instead of drawing complex shapes directly, start by conceptualizing the basic form and then proceed to draw it out.

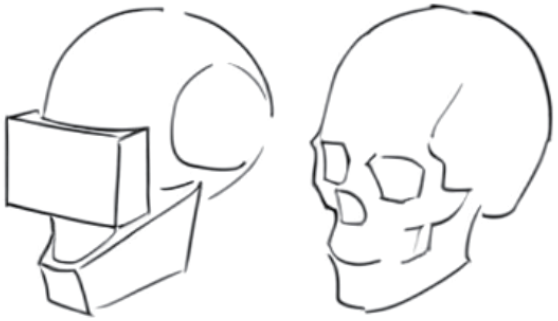


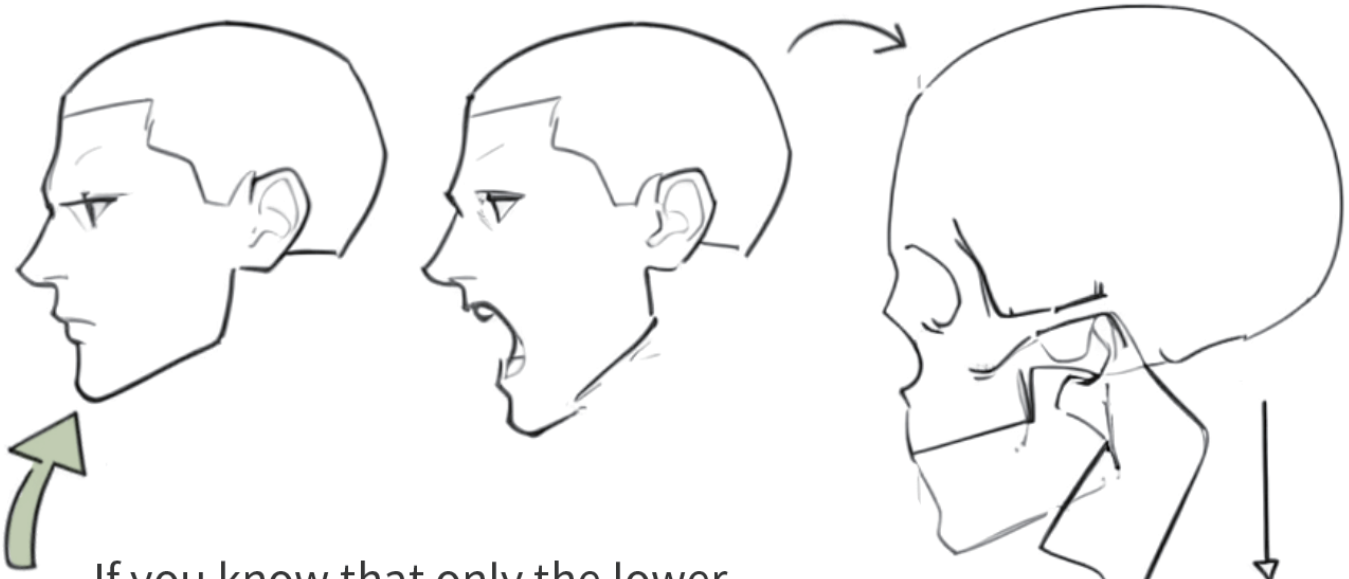
EYE



NOSE

SKULL

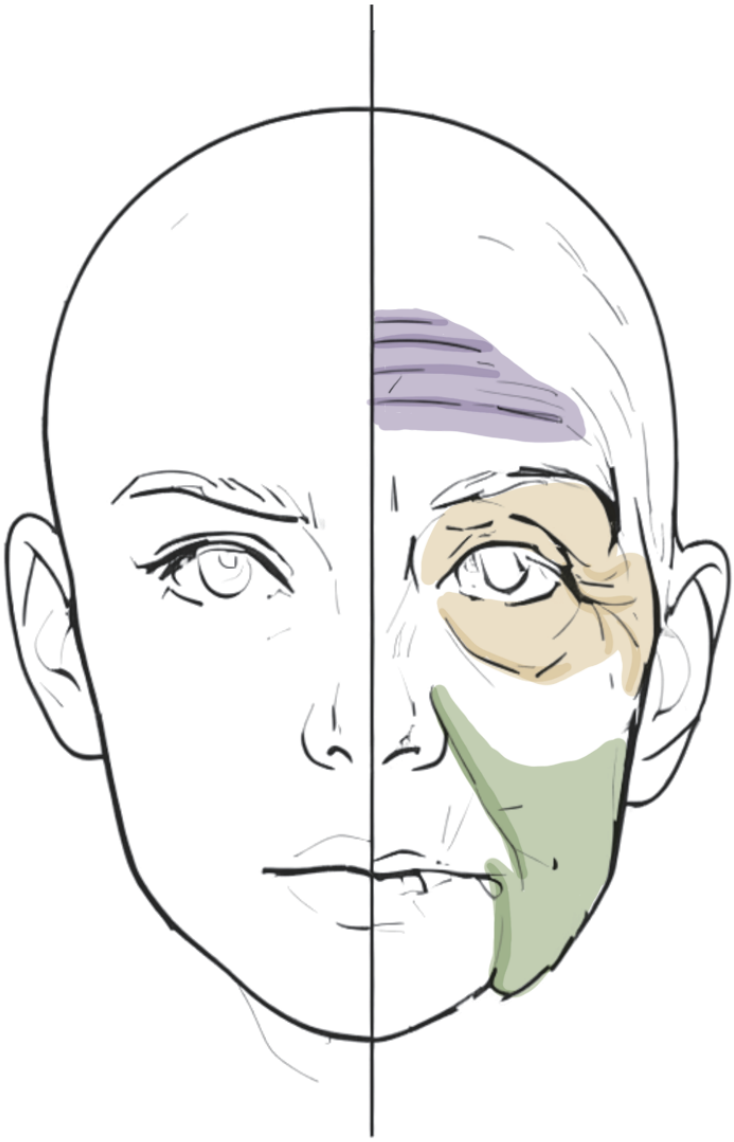




If you know that only the lower jaw moves when opening the mouth, you can exaggerate the form or draw it in a way that doesn't look awkward in other drawing styles.

When drawing a three-quarter view, apply the slight obscuring of one eye by the nose.

The detailed tips, terminology, and formulas may not be the same for every drawing style. However, it's good to explore and develop your own style gradually after grasping the basics.

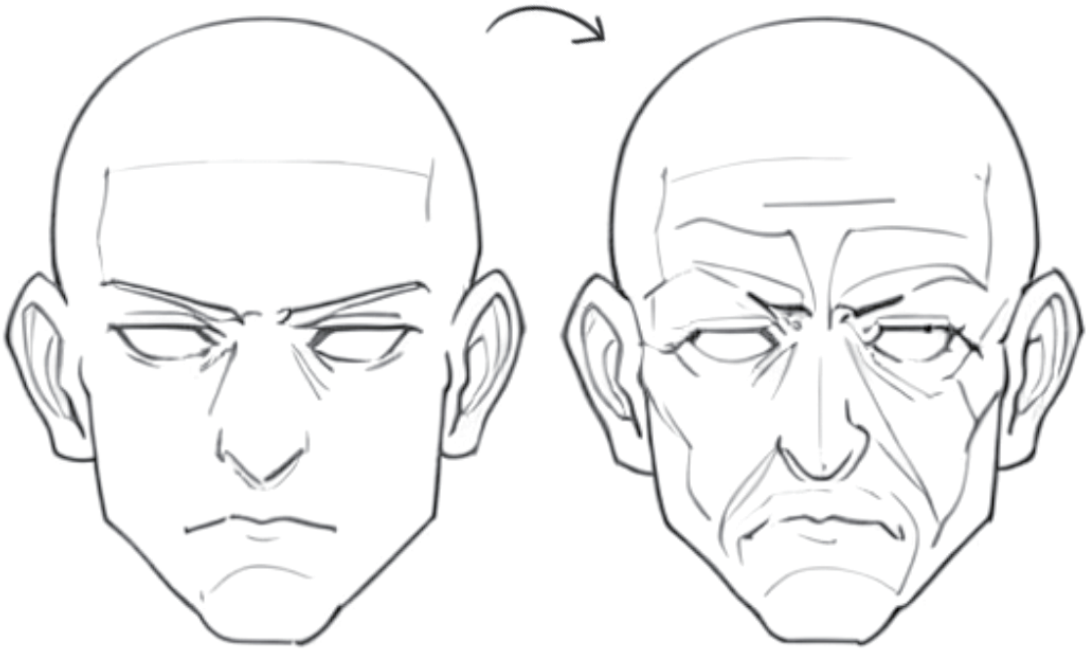


WHERE WRINKLES FORM FREQUENTLY

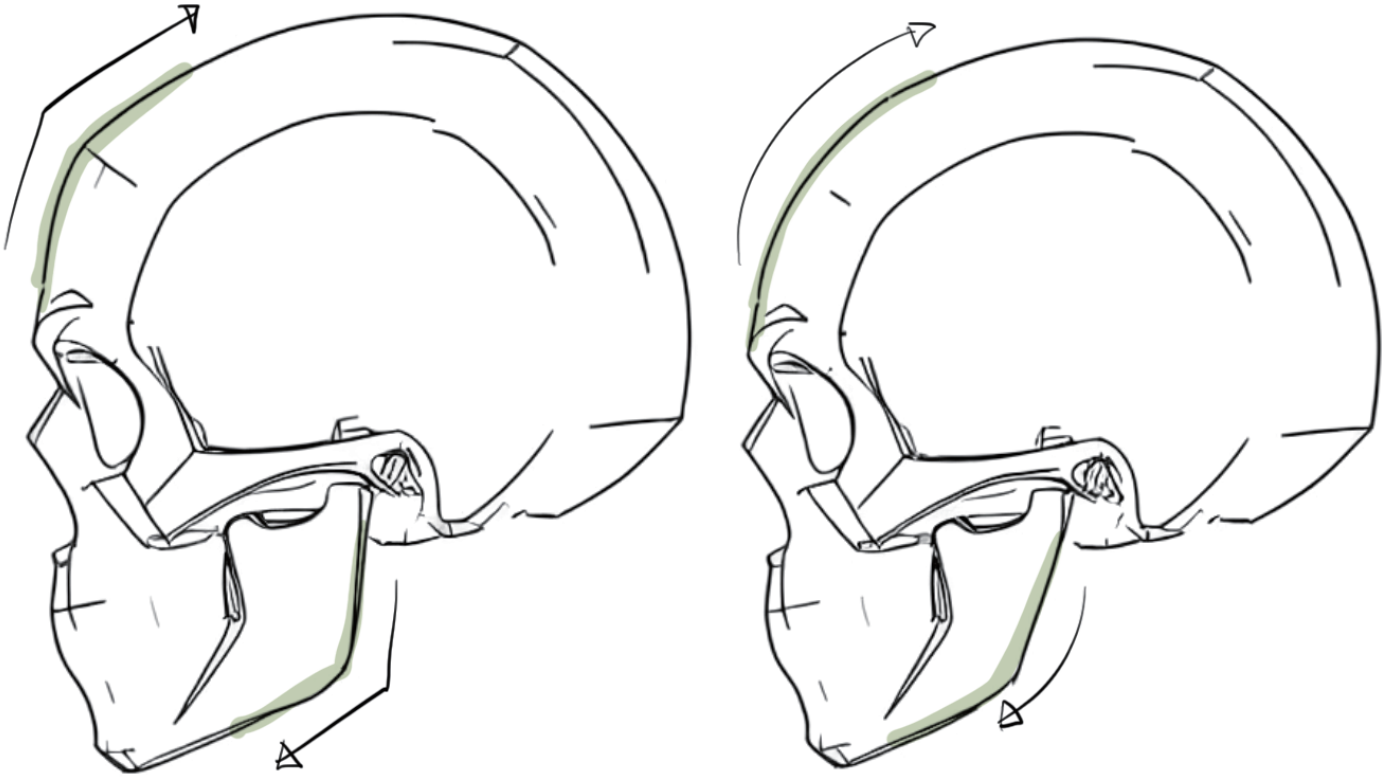
The forehead, around the eyes, and laugh lines often form due to the frequent use of muscles involved in emotional expression. Expressions like furrowing the brow or widening the eyes repeatedly fold the skin, and the more frequent these movements are, the more likely wrinkles are to form.

The jawline does not run smoothly due to sagging wrinkles.

Even as they age, the distinctive features of the character should not disappear.



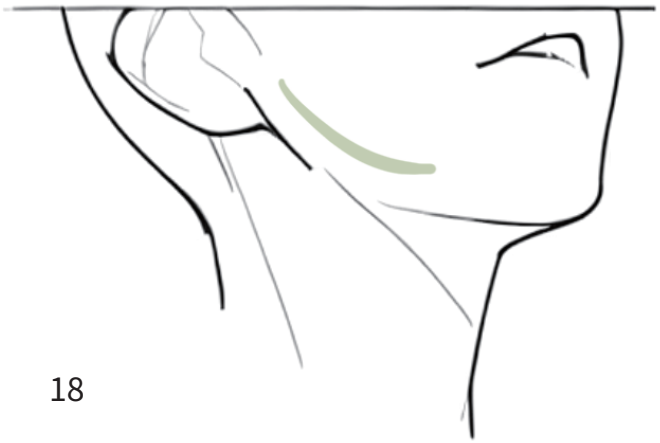
Due to the loss of skin elasticity, areas with more fat are depicted as sagging.



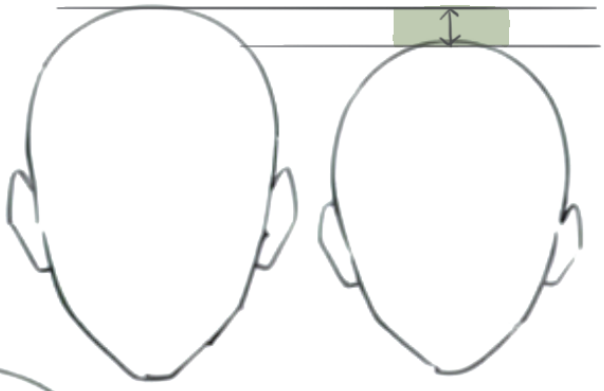
MALE

FEMALE

The jawline of a male is more angular,
while that of a female is more rounded.



The forehead of a female is rounded,
while that of a male is angular.

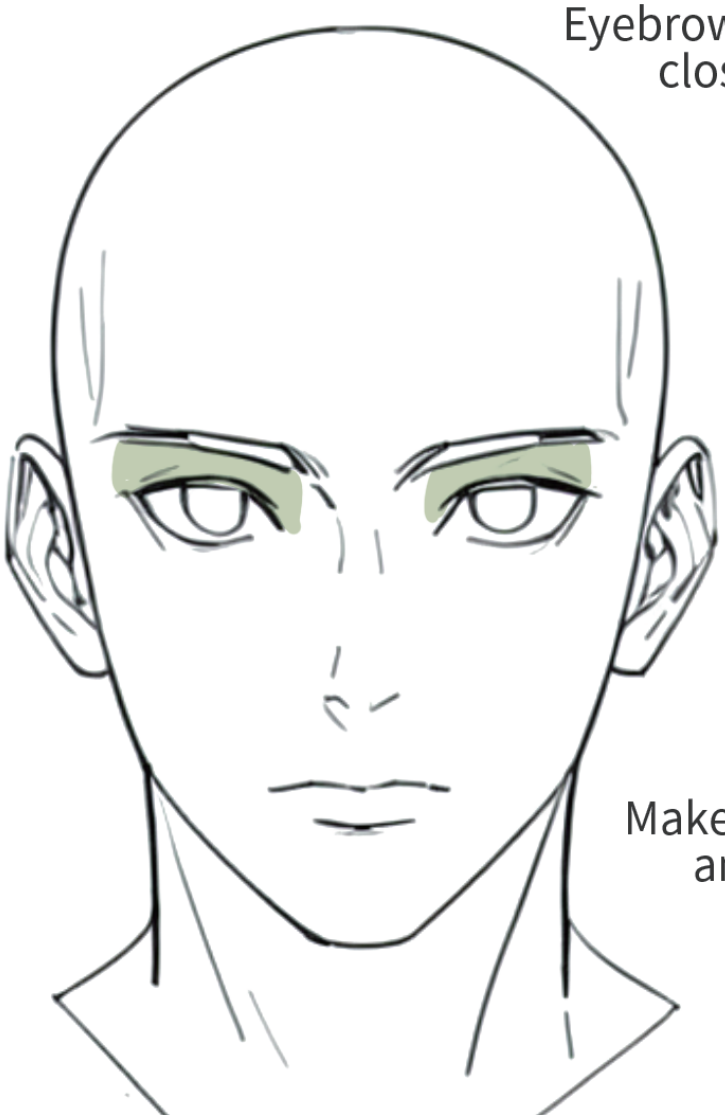


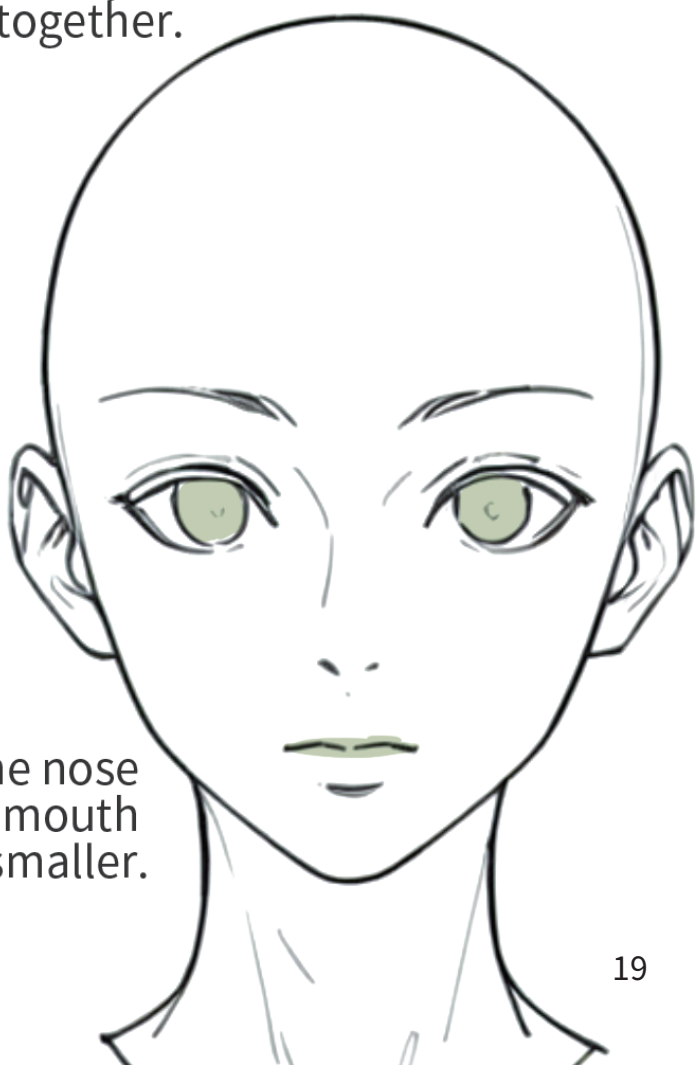
Make the male face larger.

Emphasize the nose more.

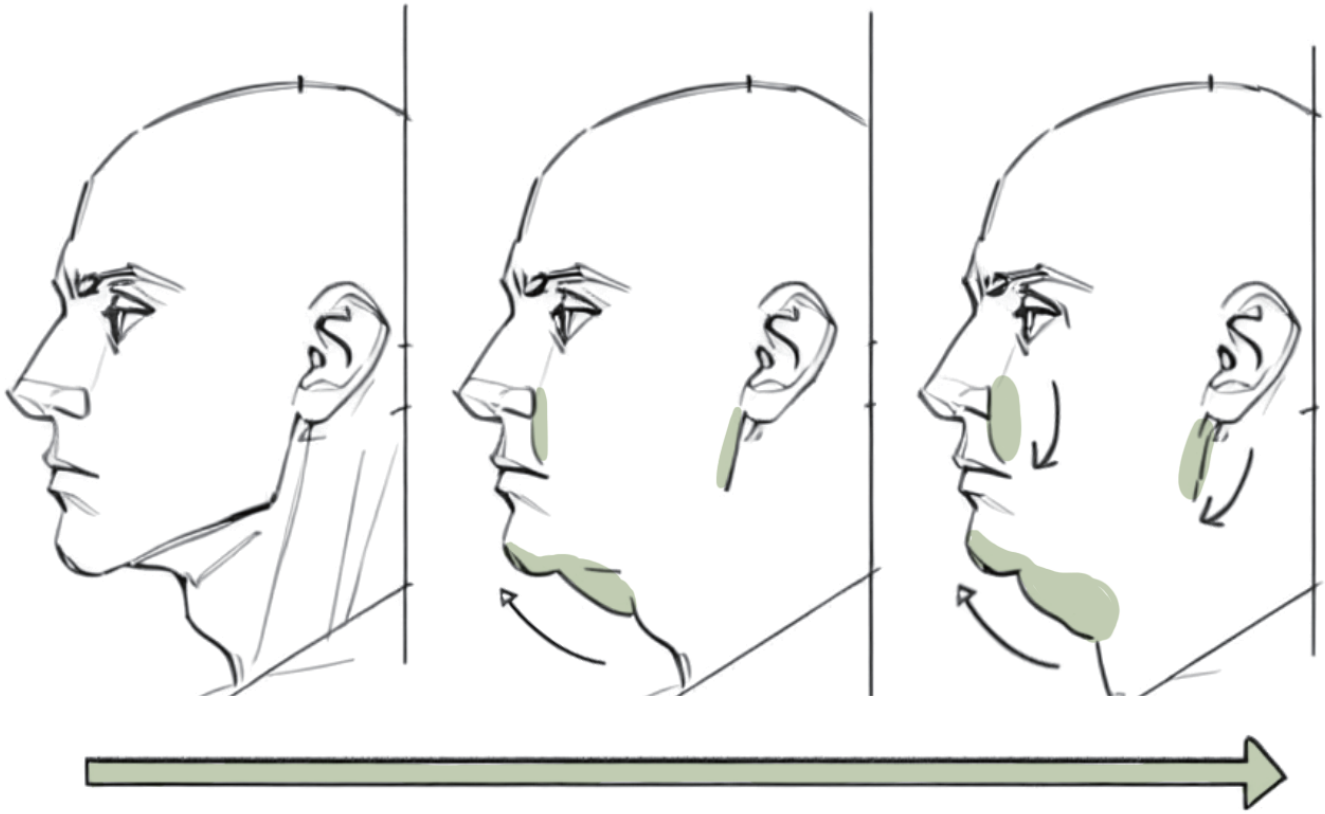
Eyebrows and eyes close together.

Enlarge the eyes beyond their actual size.



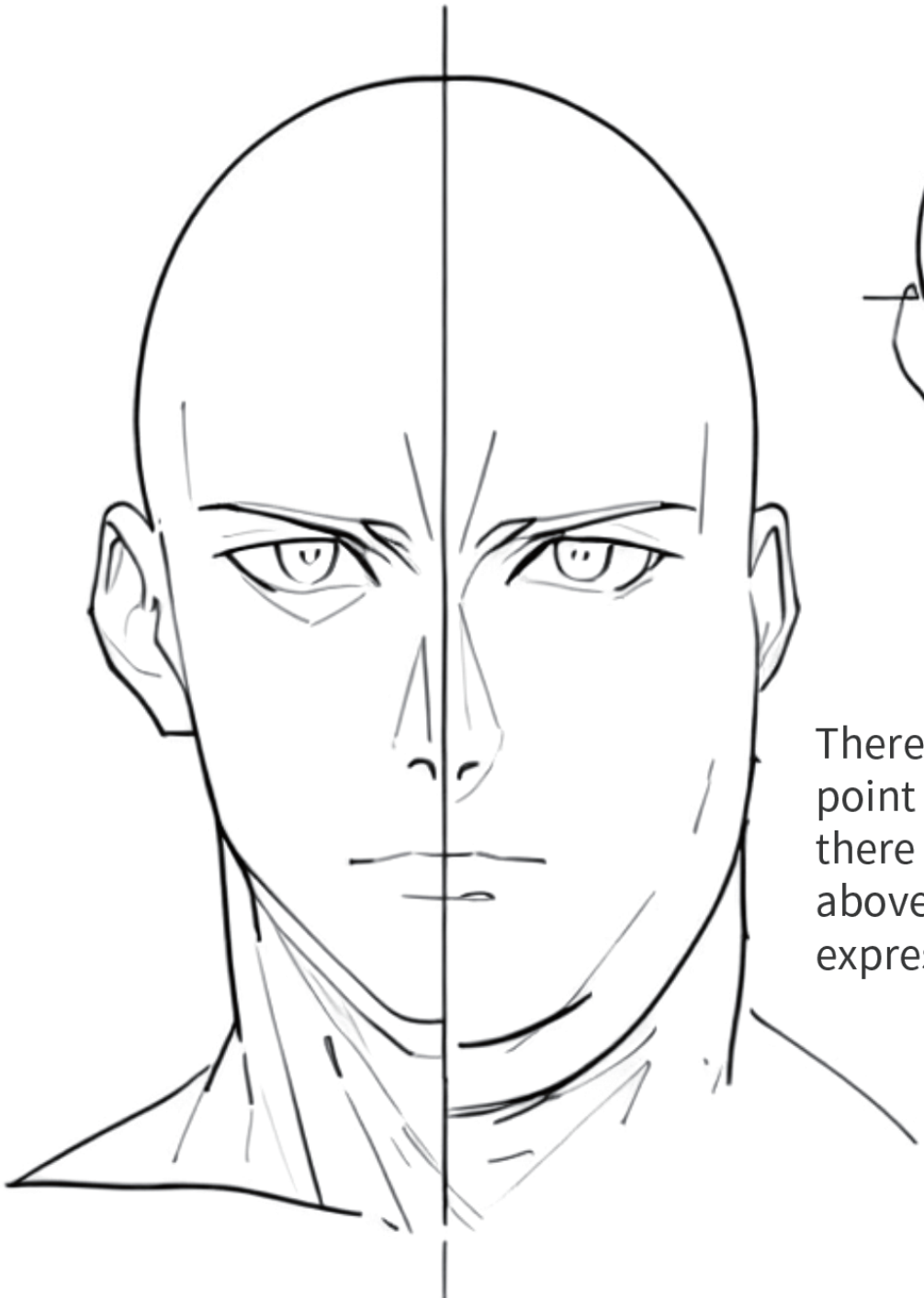


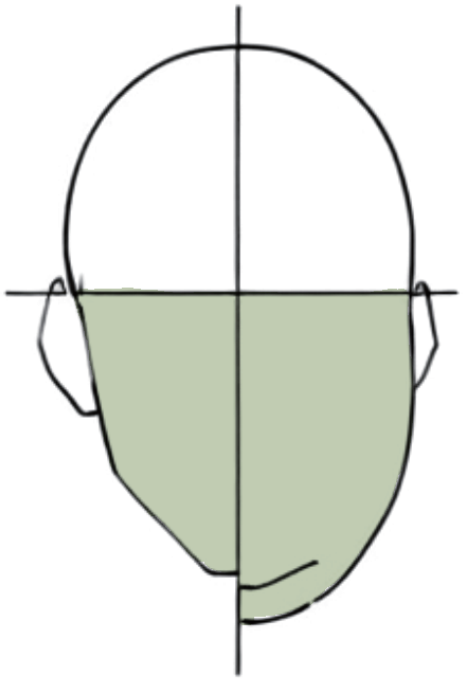
Make the nose and mouth smaller.



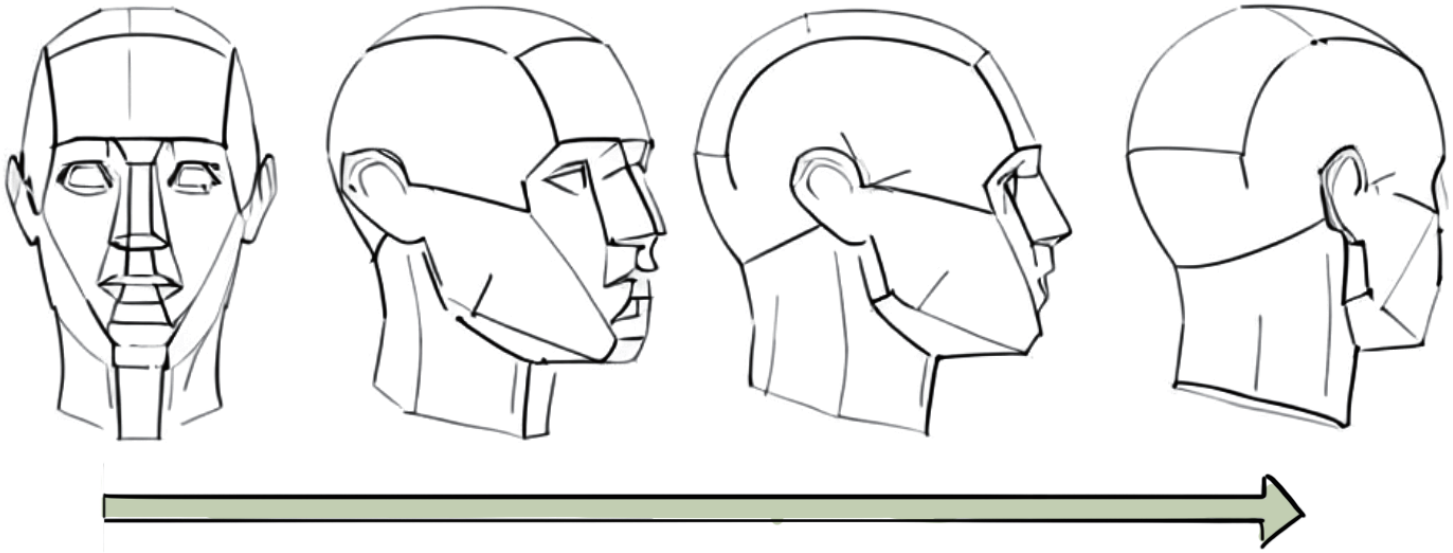
As fat accumulates, chin fat increases, and the nose becomes buried by the flesh.

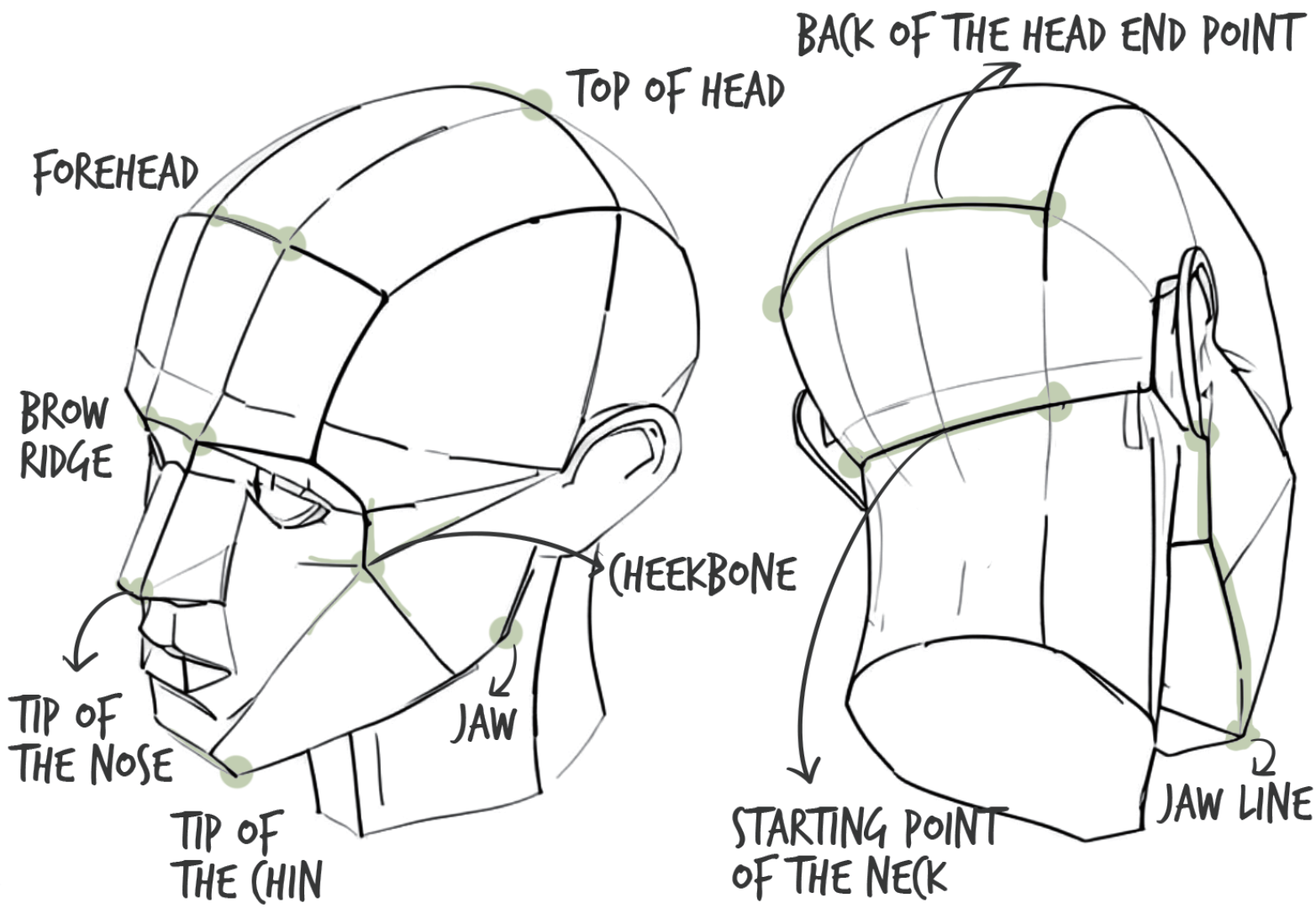
From the side, the back of the head should be folded into the flesh.

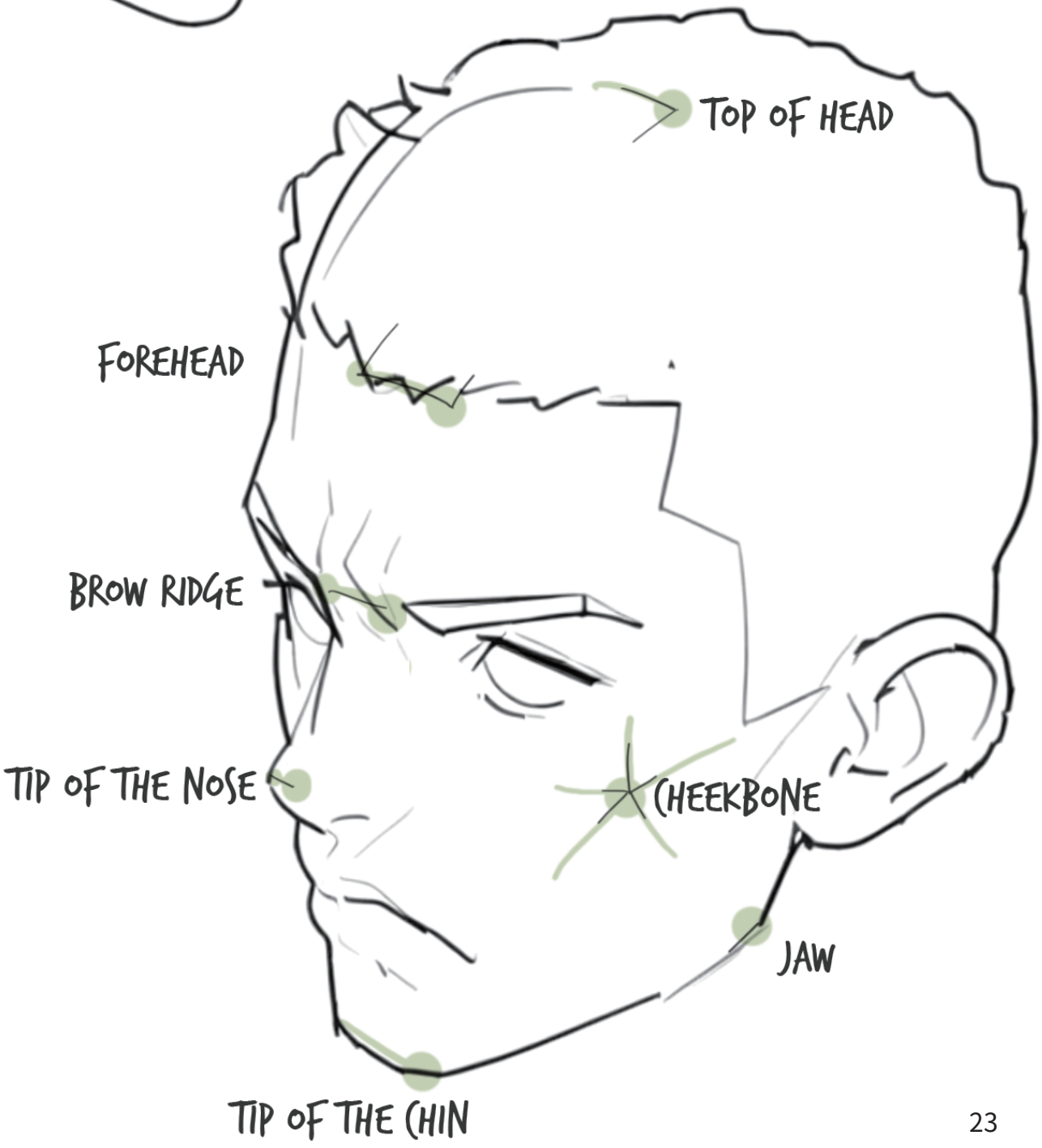


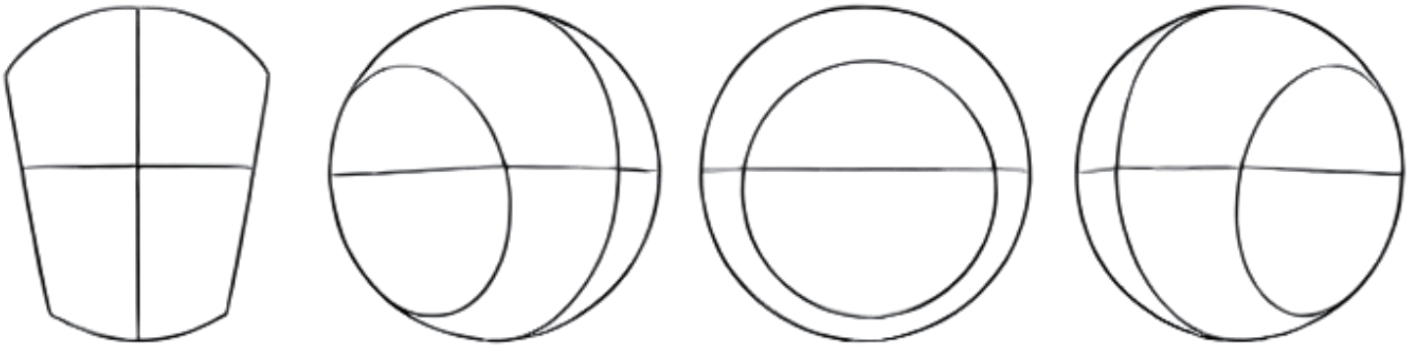


There is a change from the point below the ear, and there is no significant change above the ear when expressing obesity.

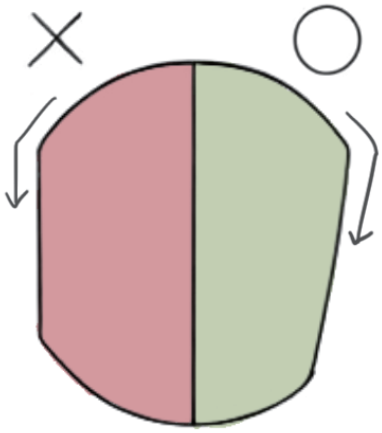



BACK OF THE HEAD END POINT
TOP OF HEAD
FOREHEAD
BROW RIDGE
CHEEKBONE
TIP OF THE NOSE
JAW
TIP OF THE CHIN
STARTING POINT OF THE NECK
JAW LINE


TOP OF HEAD
FOREHEAD
BROW RIDGE
TIP OF THE NOSE
CHEEKBONE
JAW
TIP OF THE CHIN

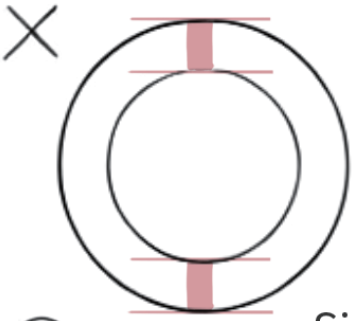


Front 3/4 Side 4/3



Front

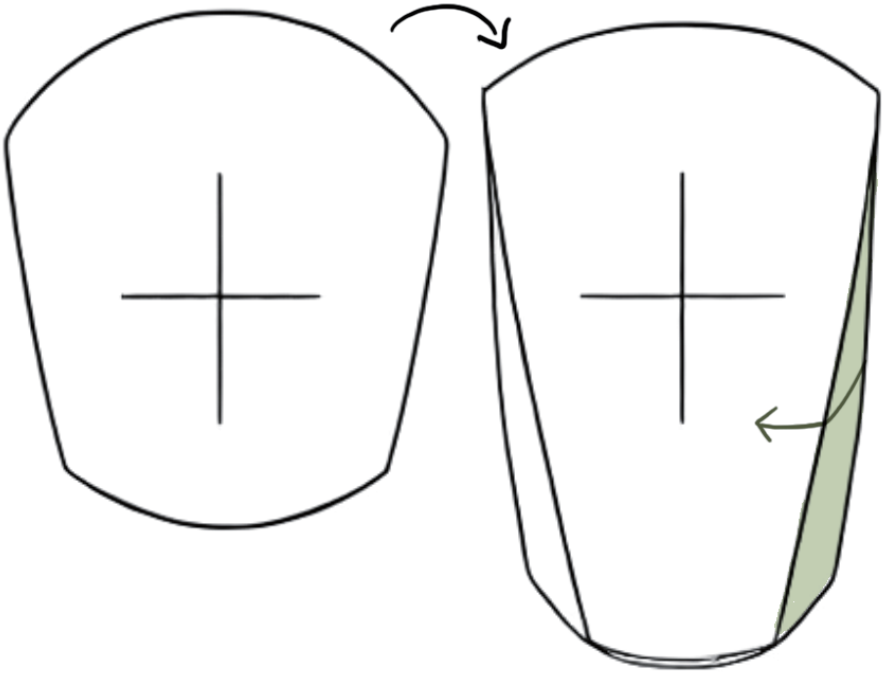
Cut the circle diagonally rather than vertically.



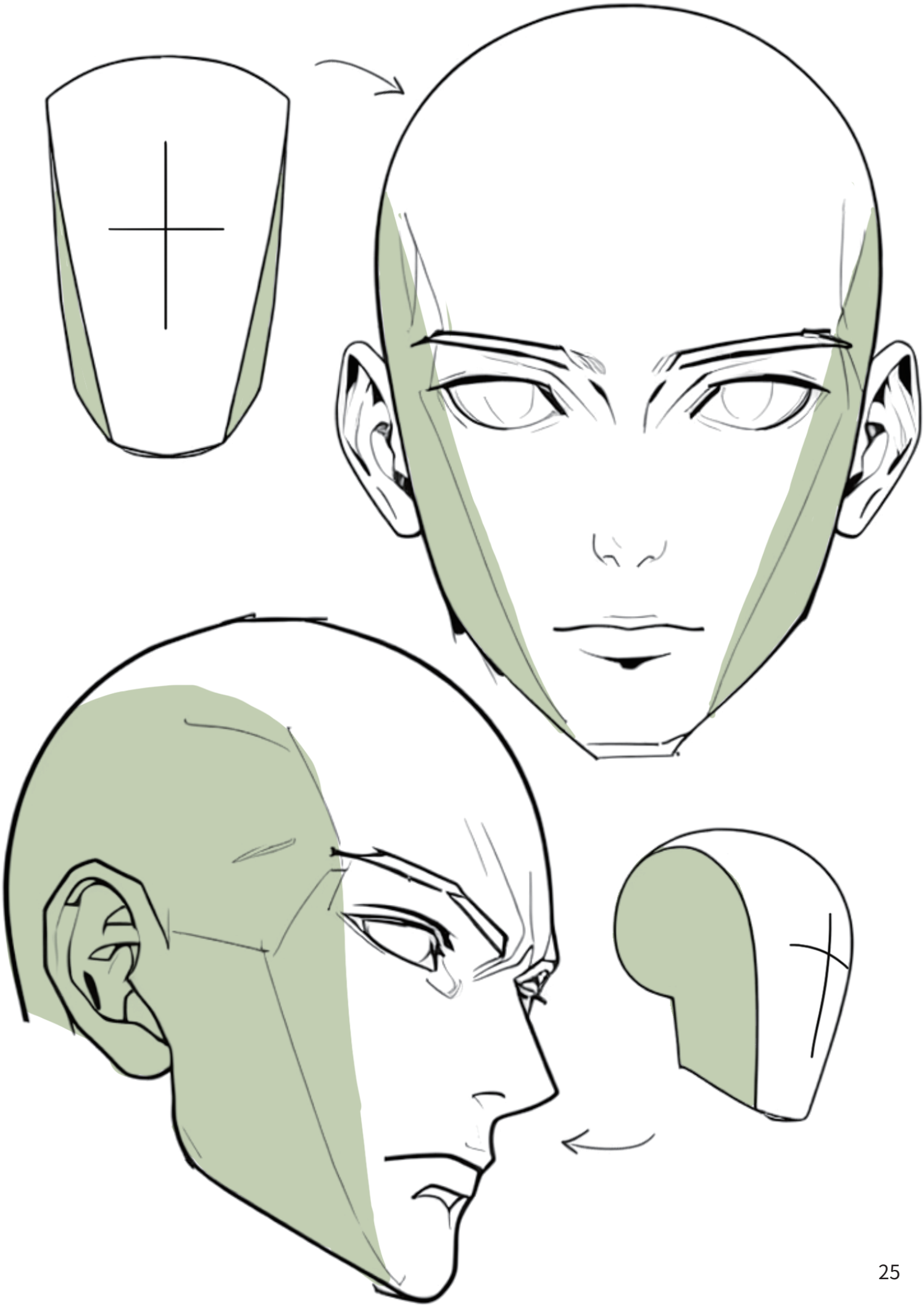
Side

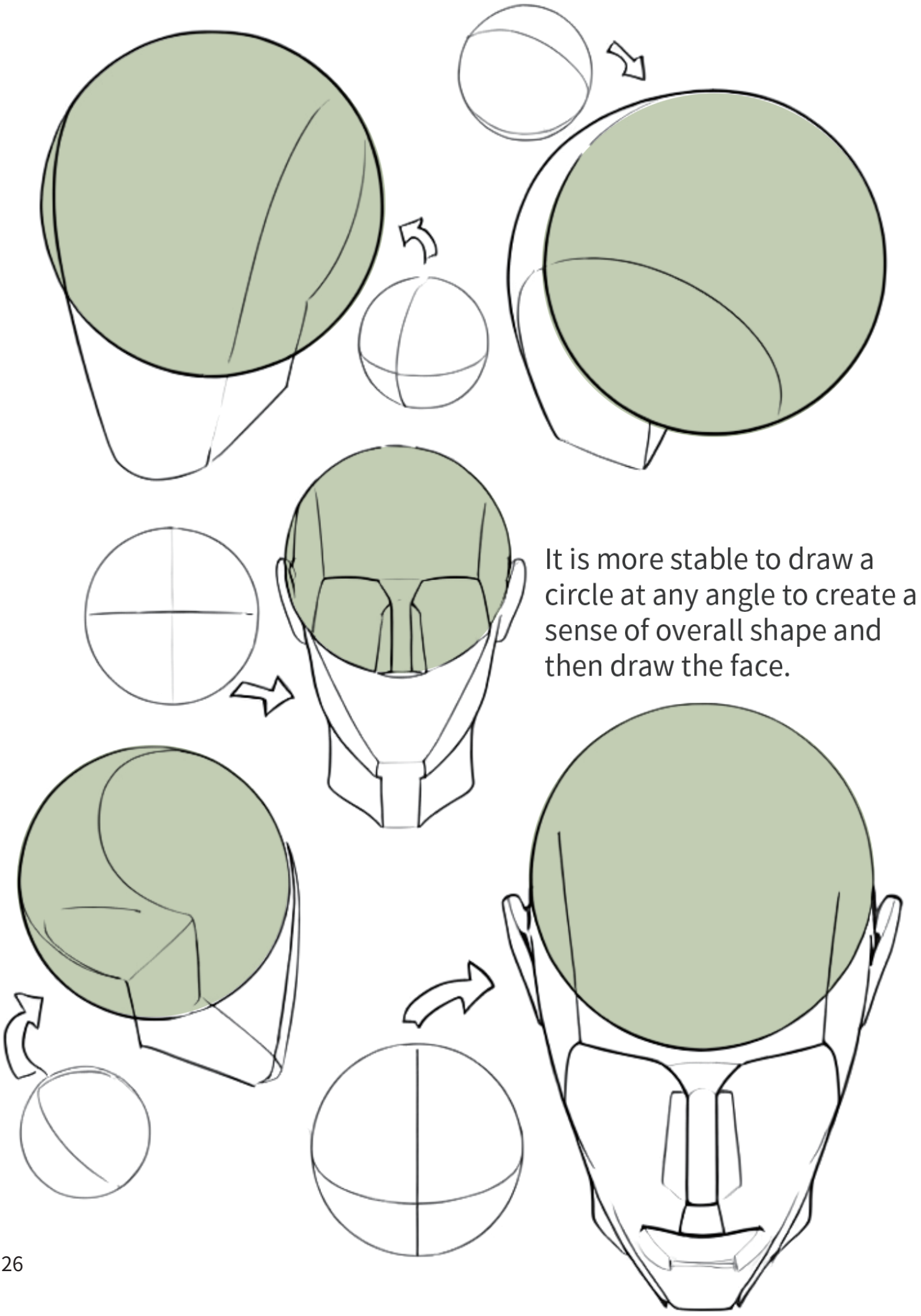
Because it is cut at an angle, the cut side is not in the exact center.

STEP 2 STEP 3

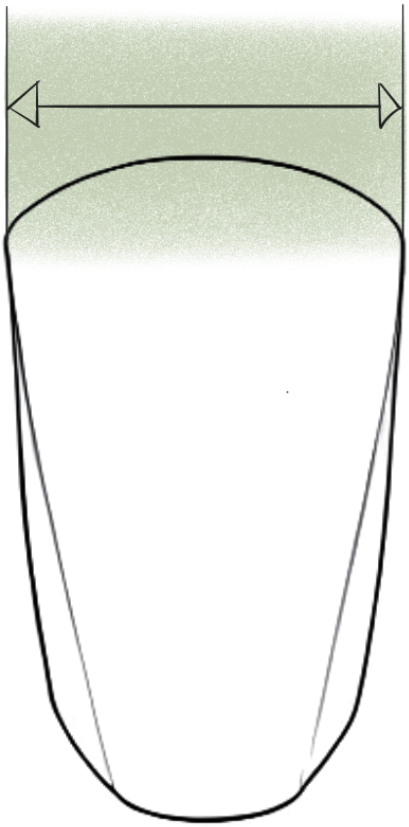


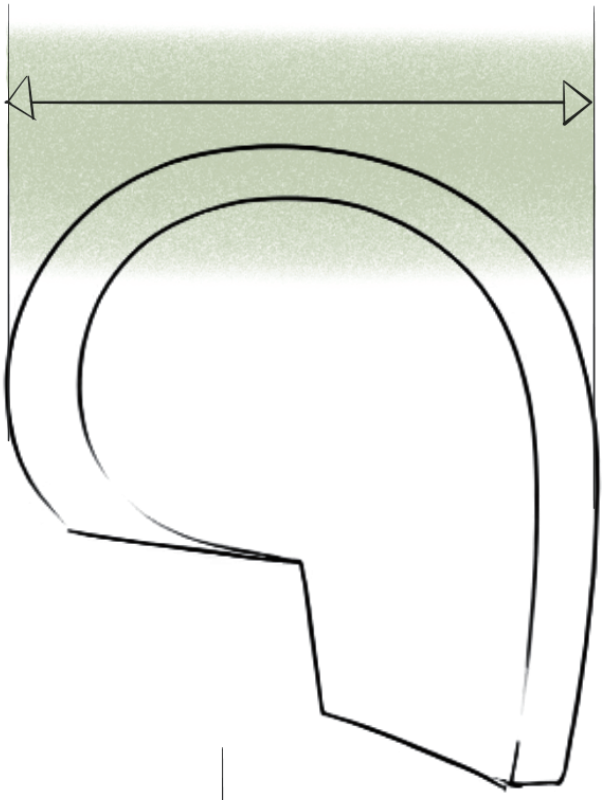
When going from step 2 to step 3, it elongates the face and makes the cheek area slimmer.



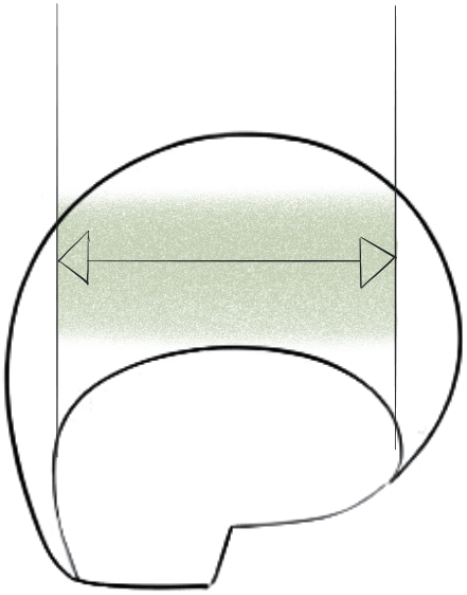


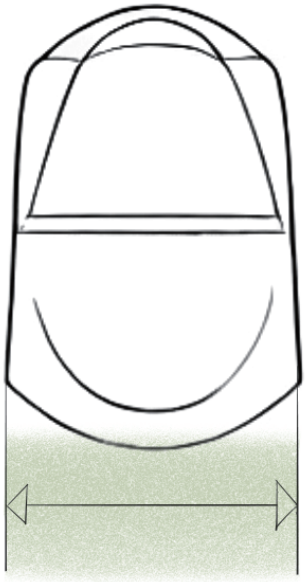
It is more stable to draw a circle at any angle to create a sense of overall shape and then draw the face.

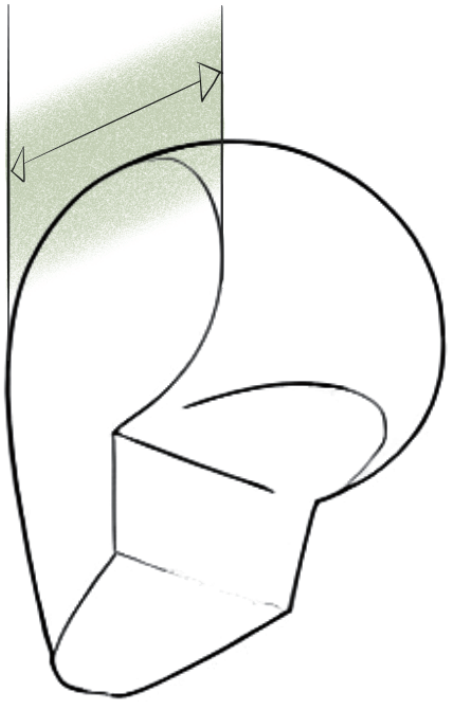


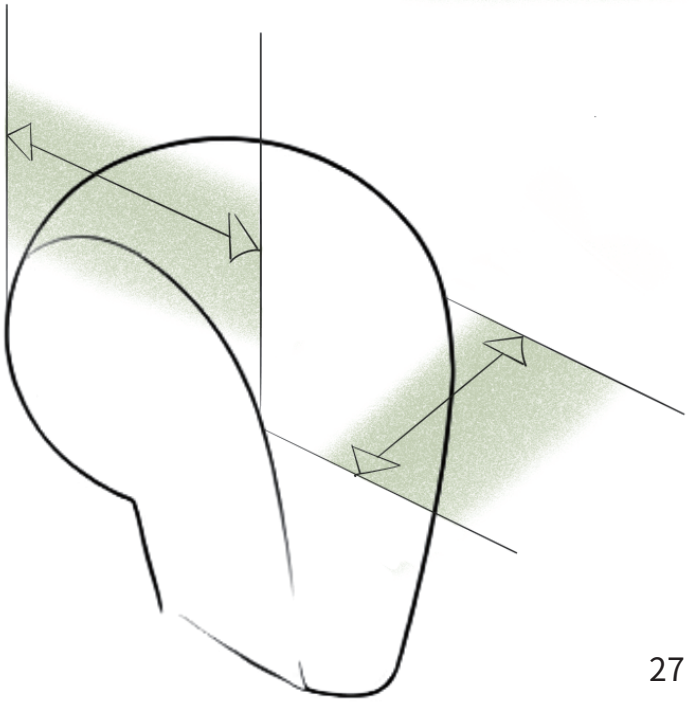


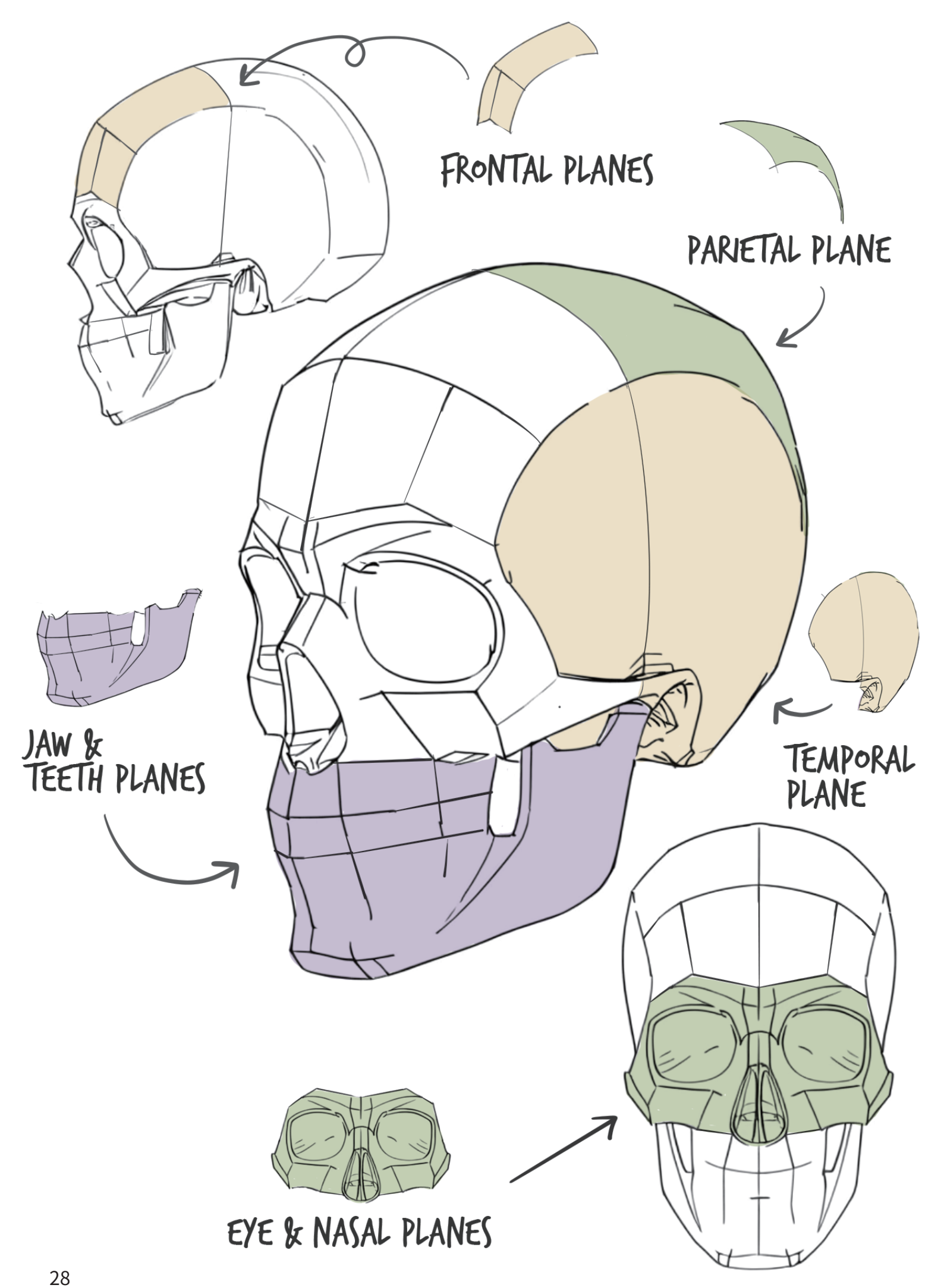
Draw from various angles, taking into account that the sides are longer than the front.



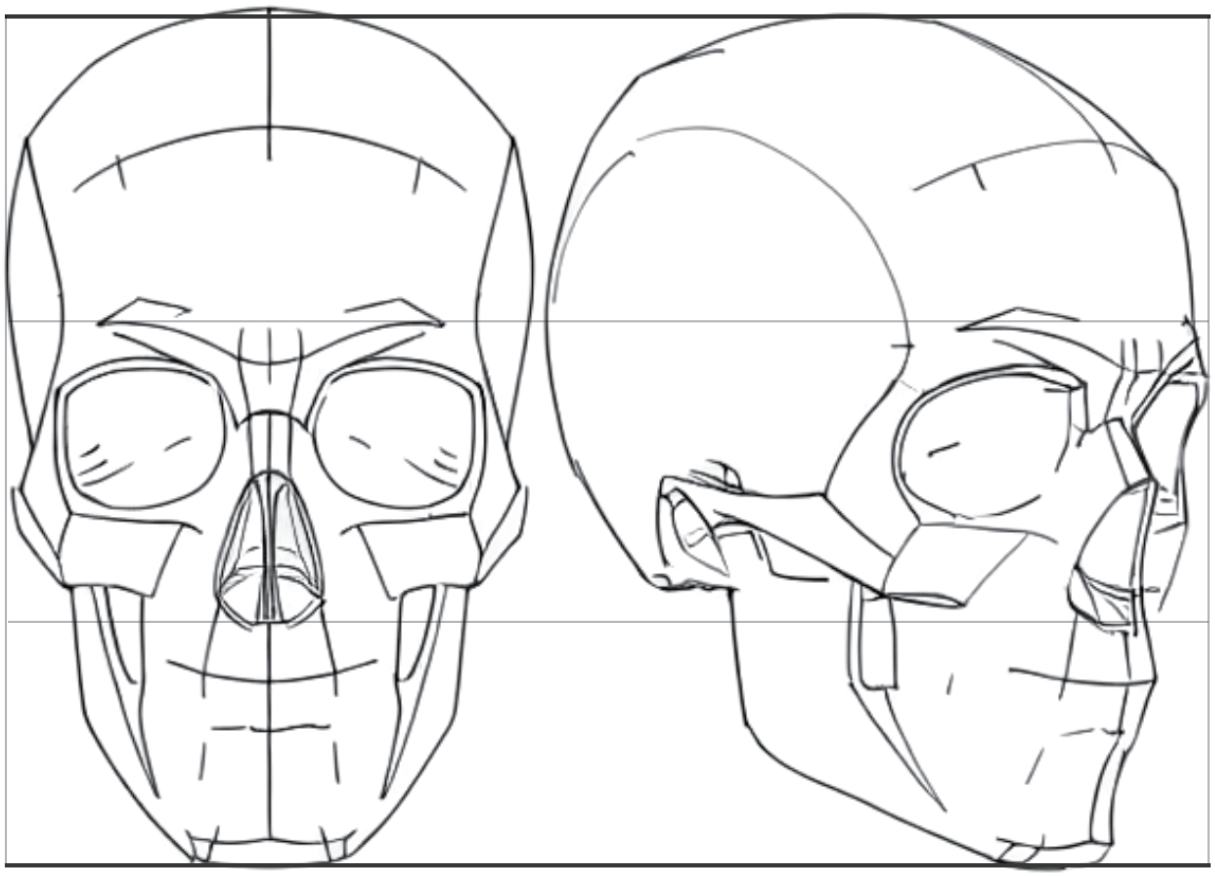


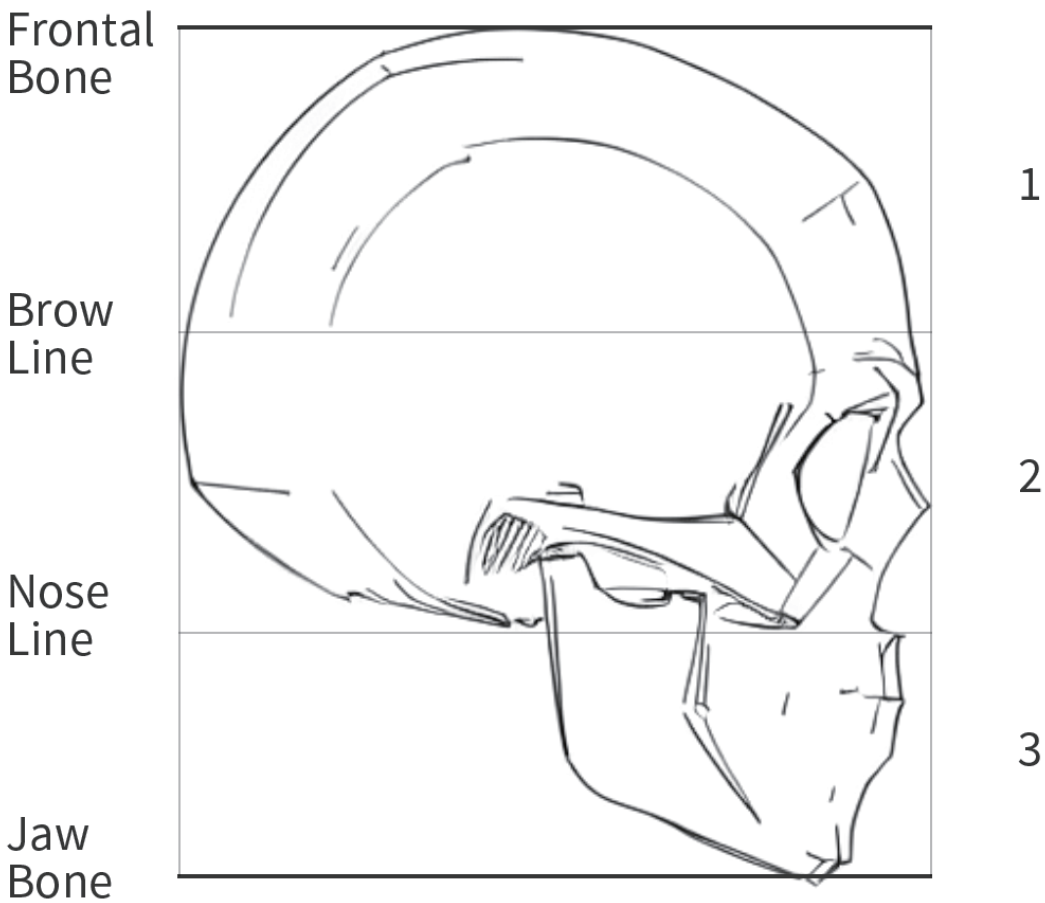


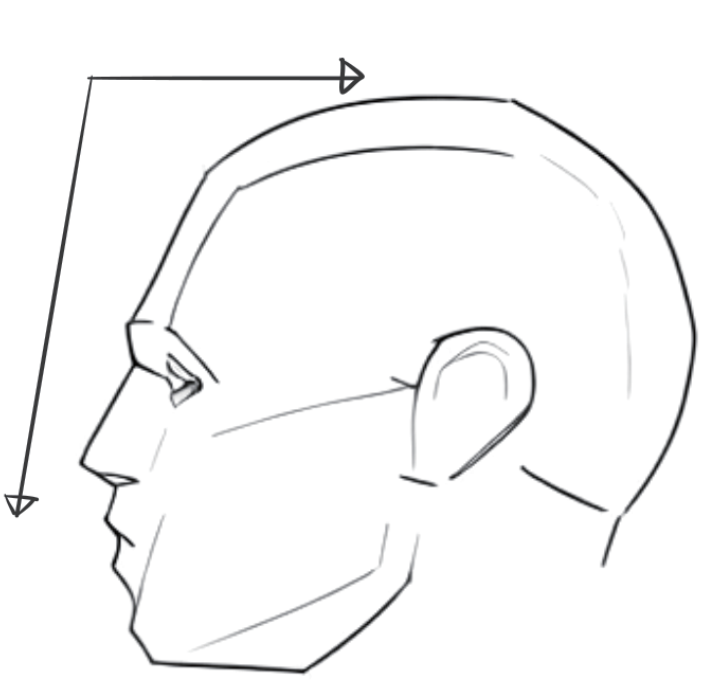


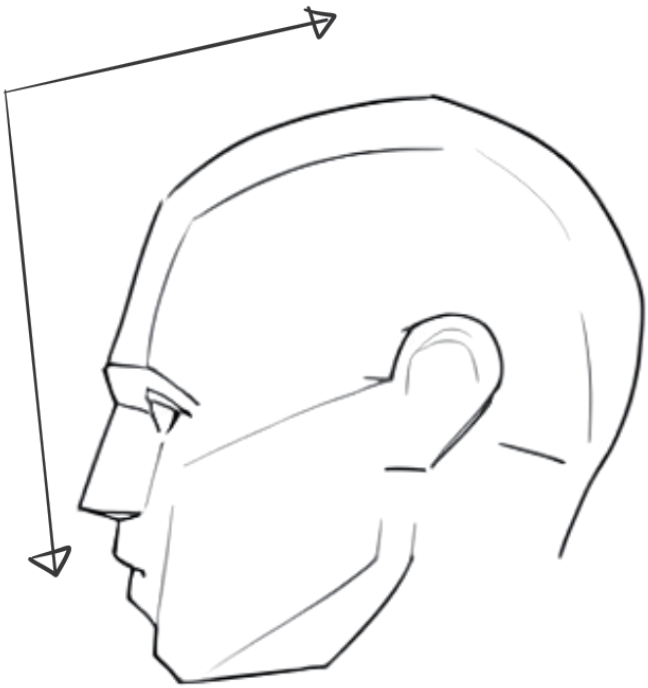

FRONTAL PLANES
PARIETAL PLANE
JAW &
TEETH PLANES
TEMPORAL
PLANE
EYE & NASAL PLANES

SKULL PROPORTION

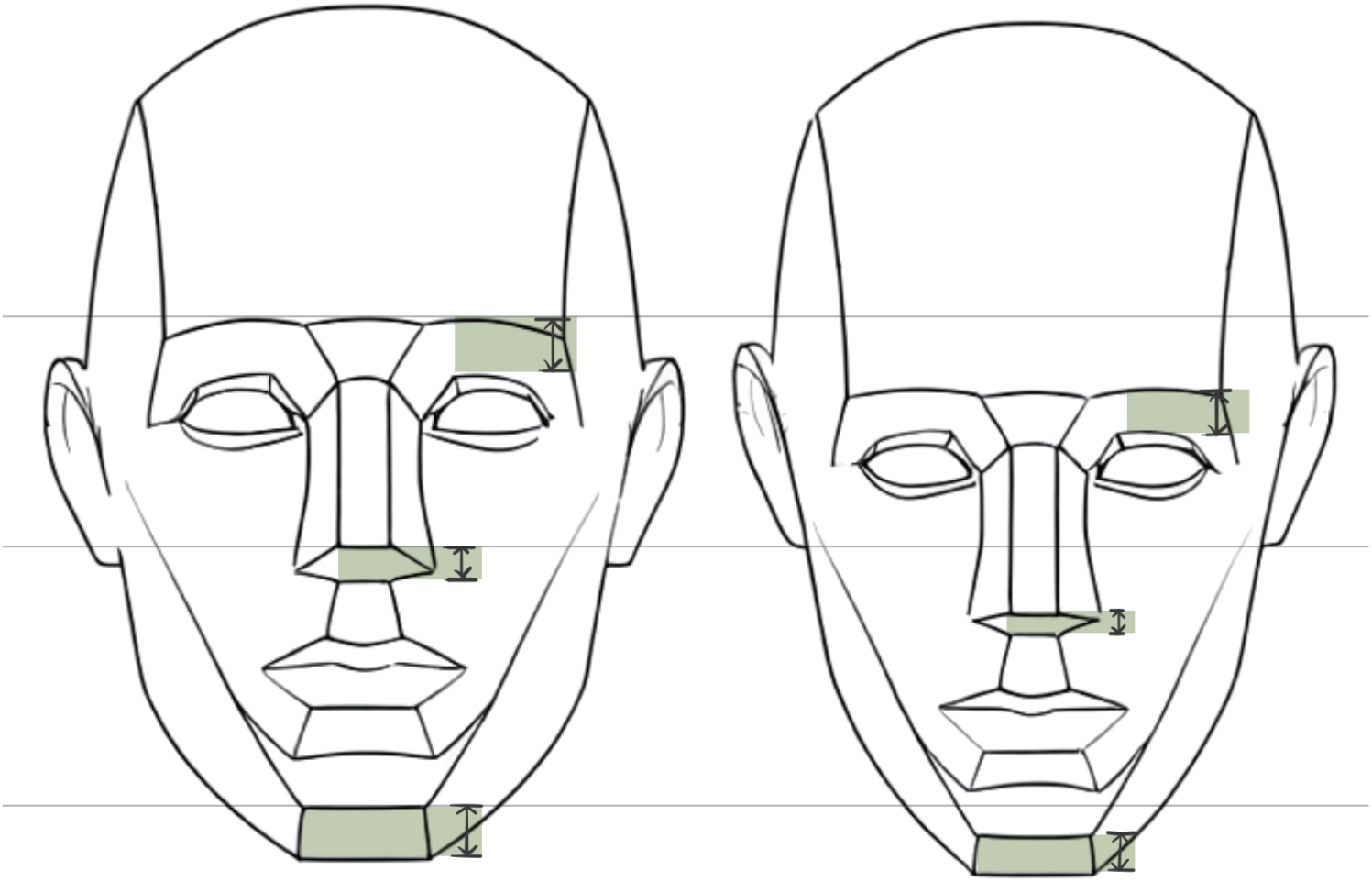


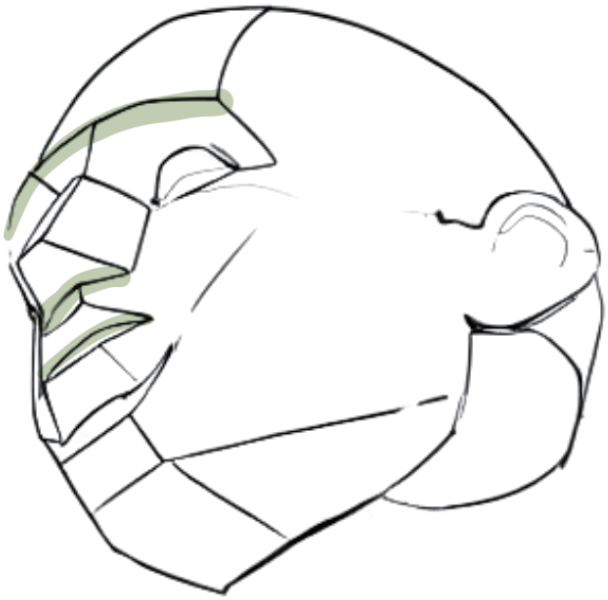


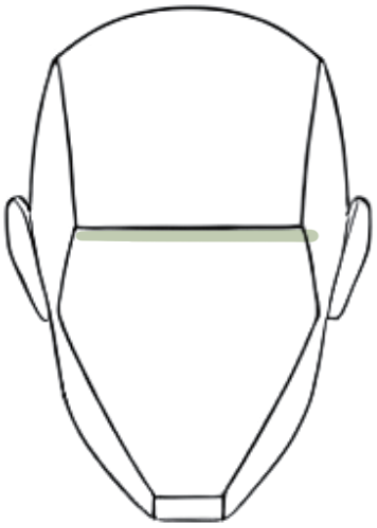




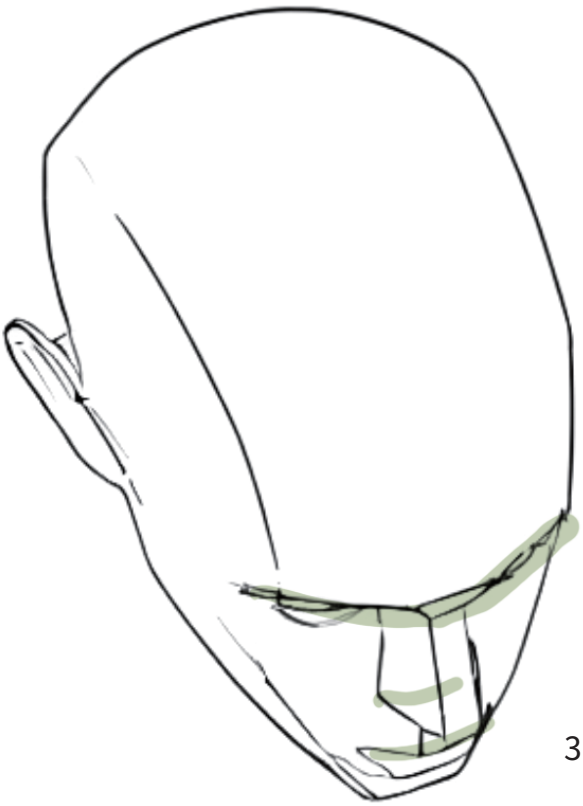
The angle of the head also influences the character. The proportion is better when the head is slightly lowered.

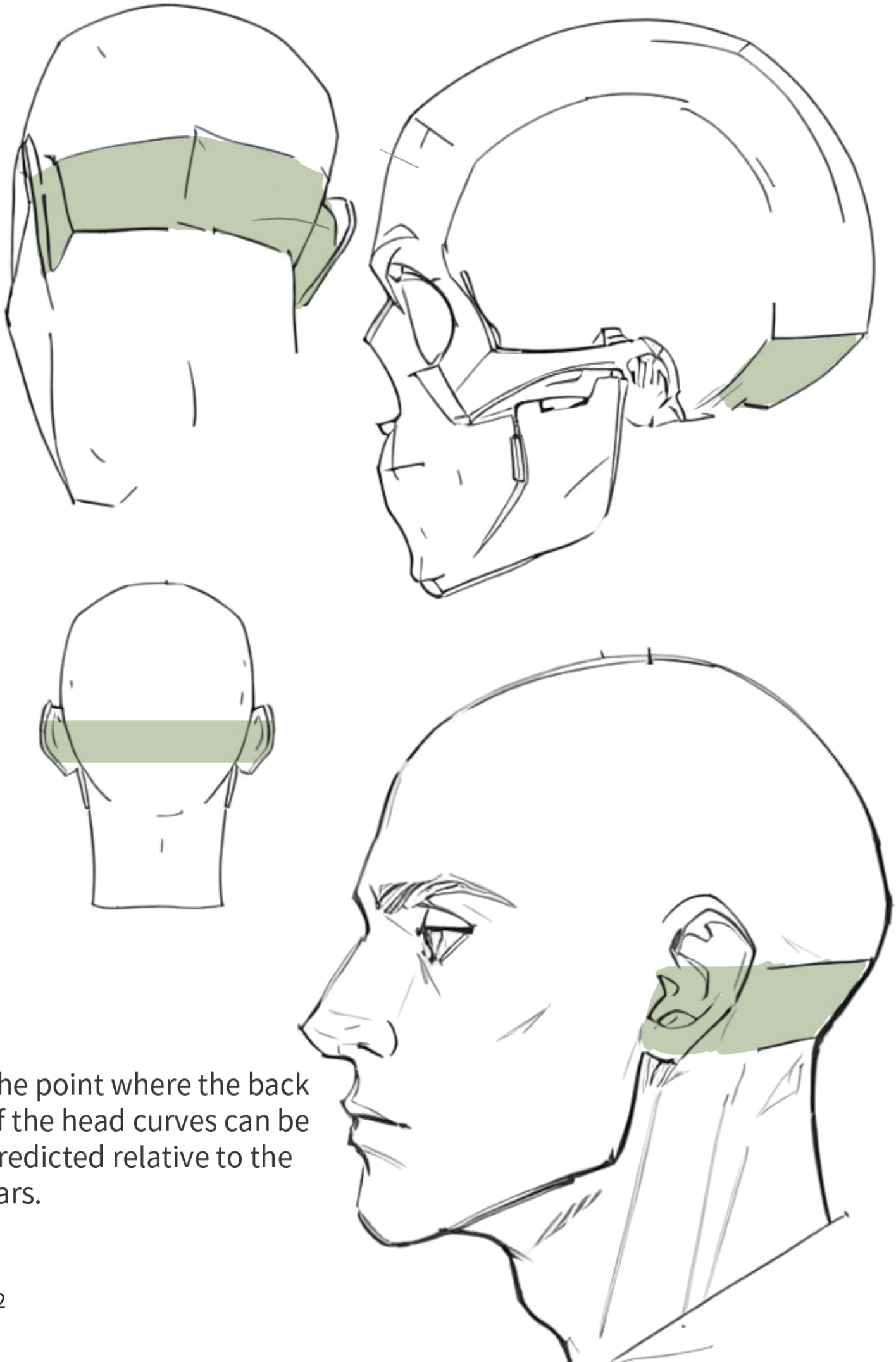






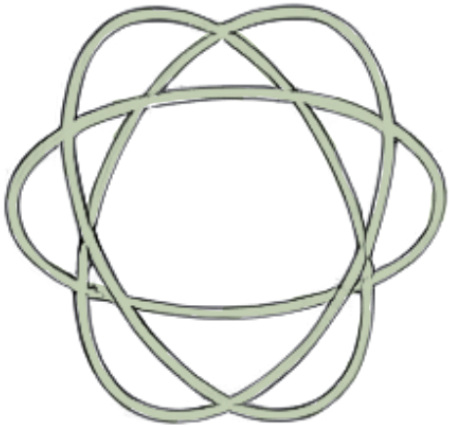
Adjust the tilt of the eyes, nose, and mouth according to the angle of the face.





The point where the back of the head curves can be predicted relative to the ears.

1.



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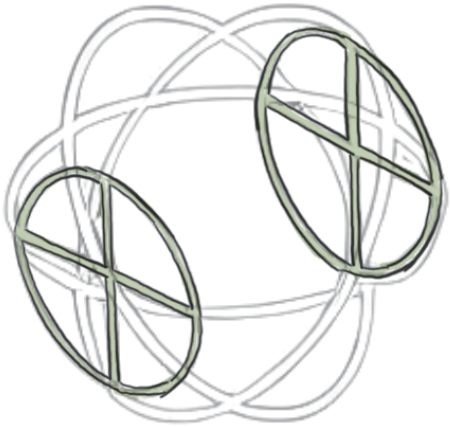

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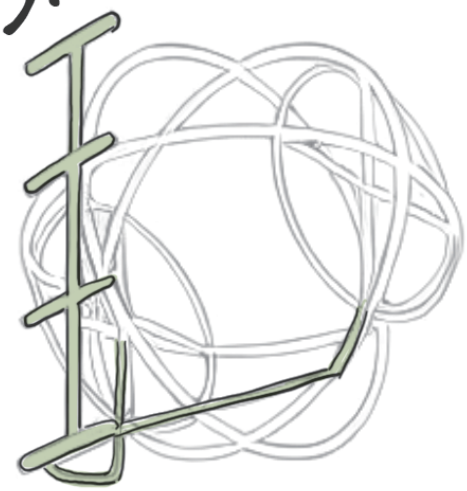
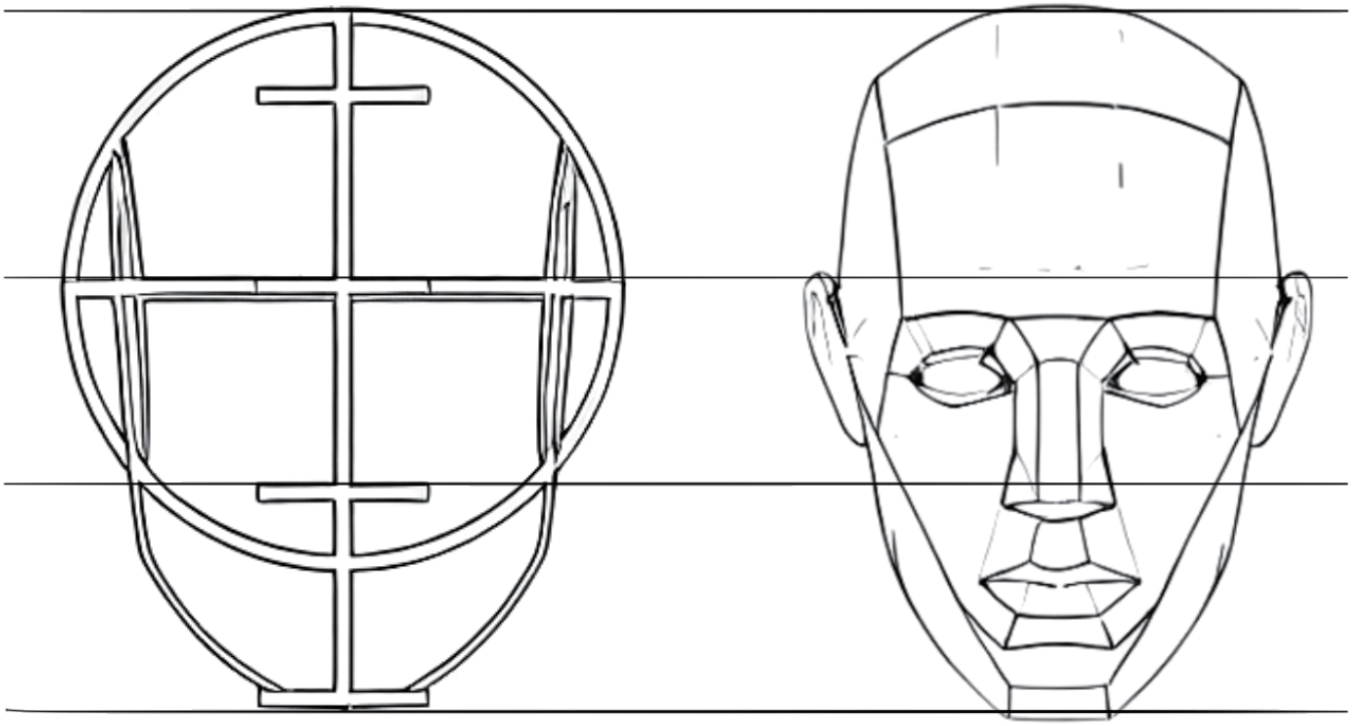


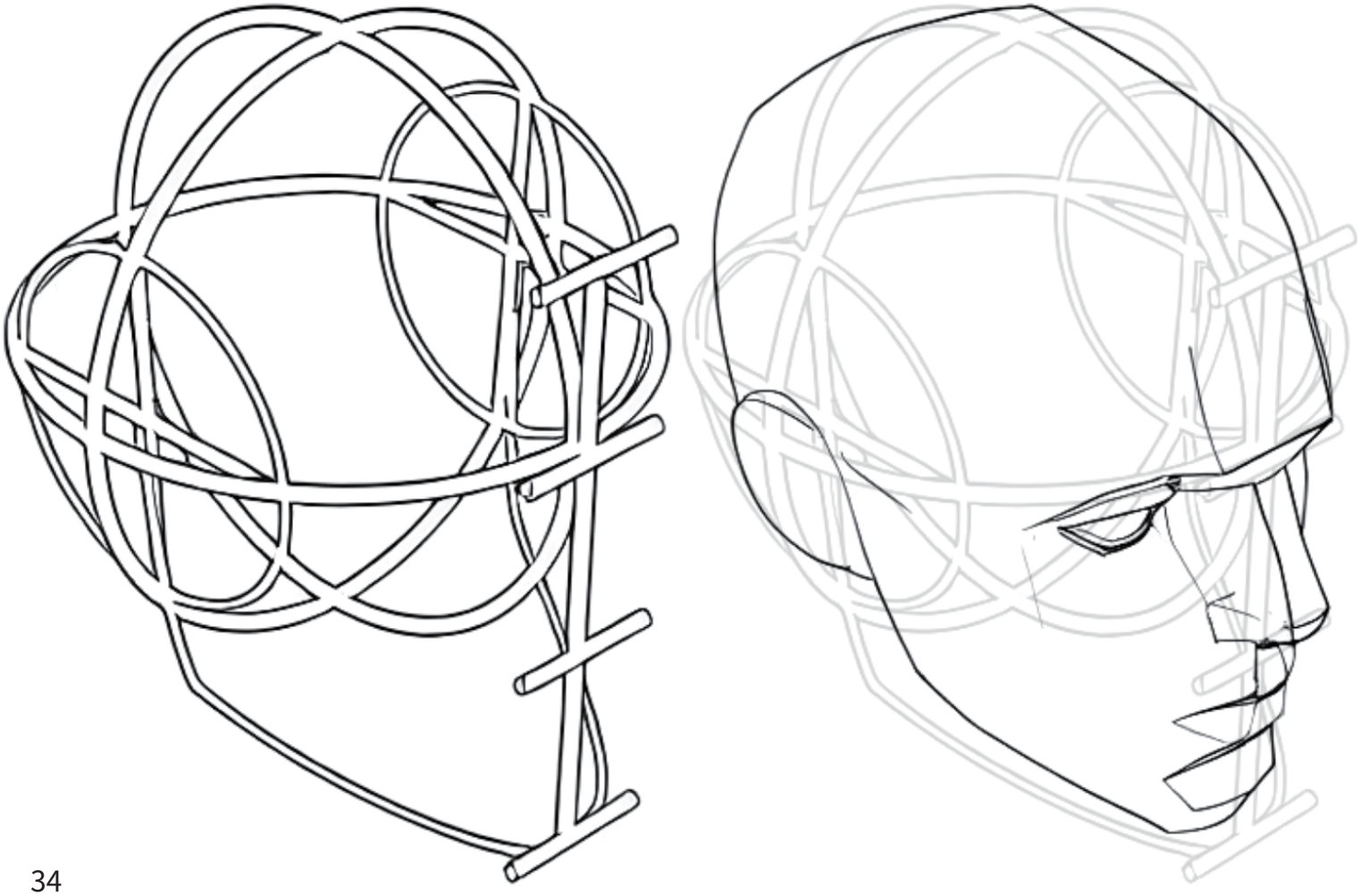
line surface

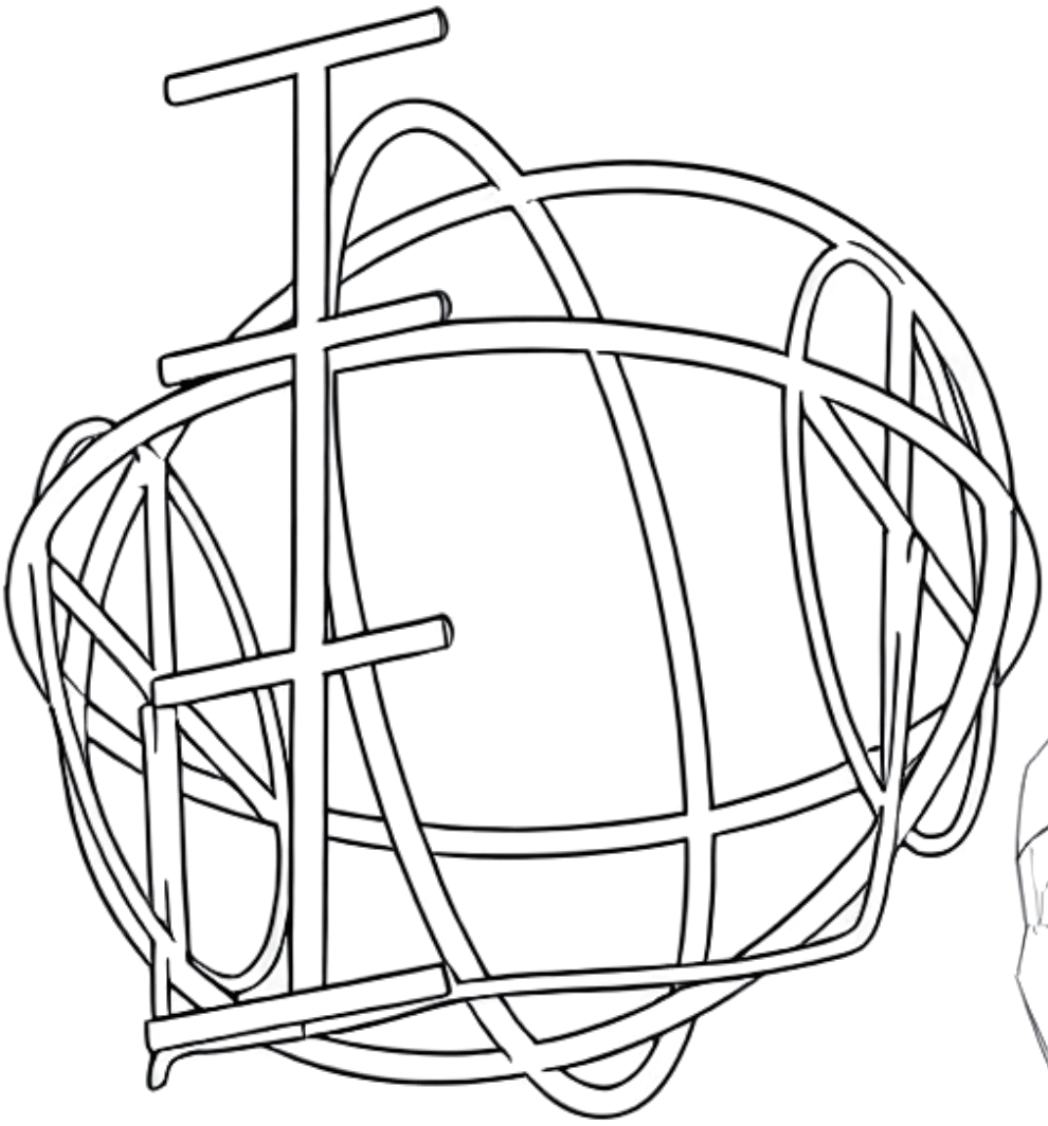
line surface

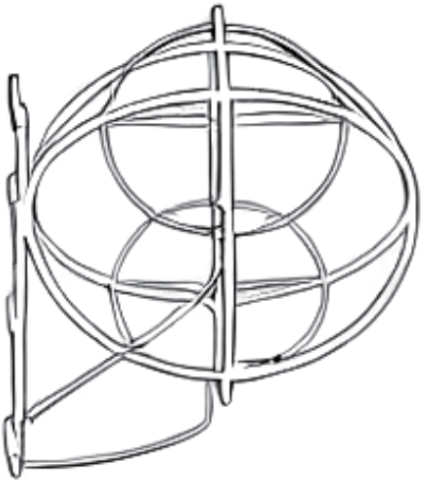
line surface

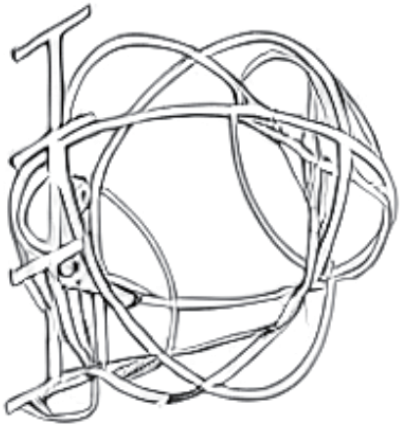
In order to learn the shape of the face, there is a way to practice the shape using only lines.

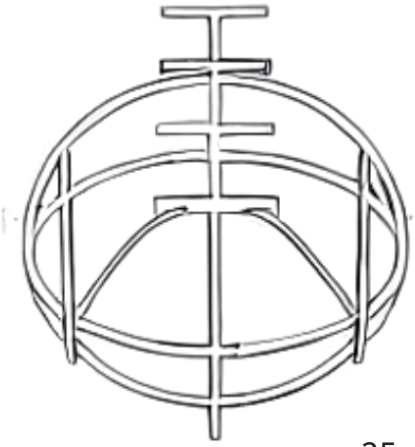


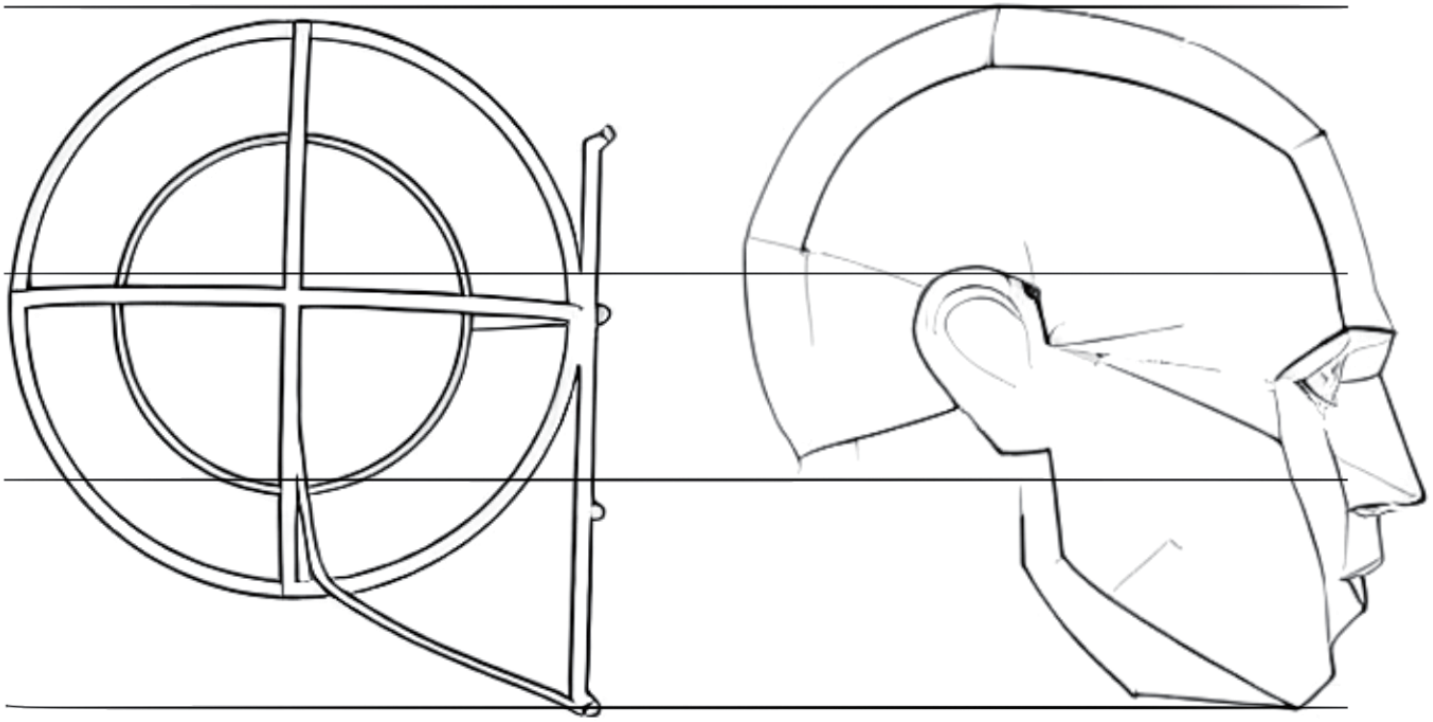


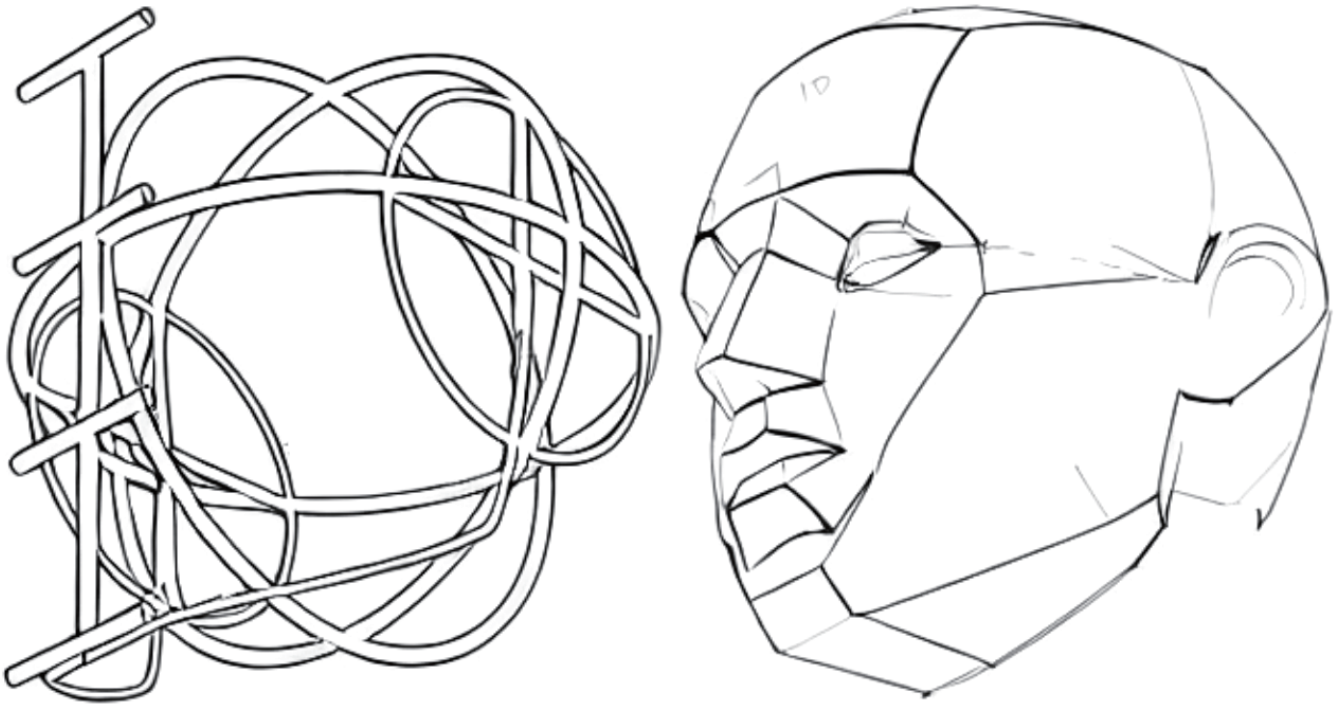






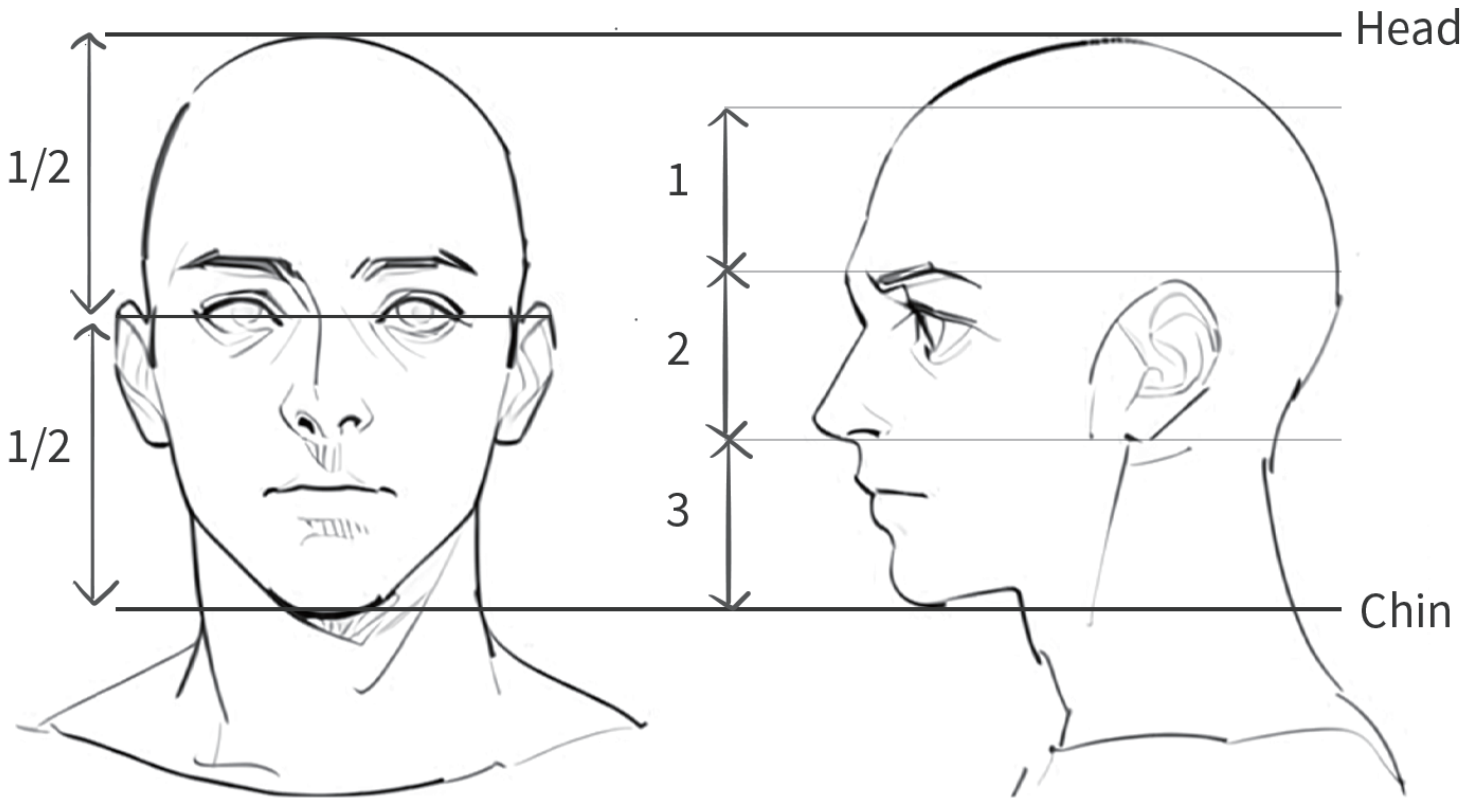




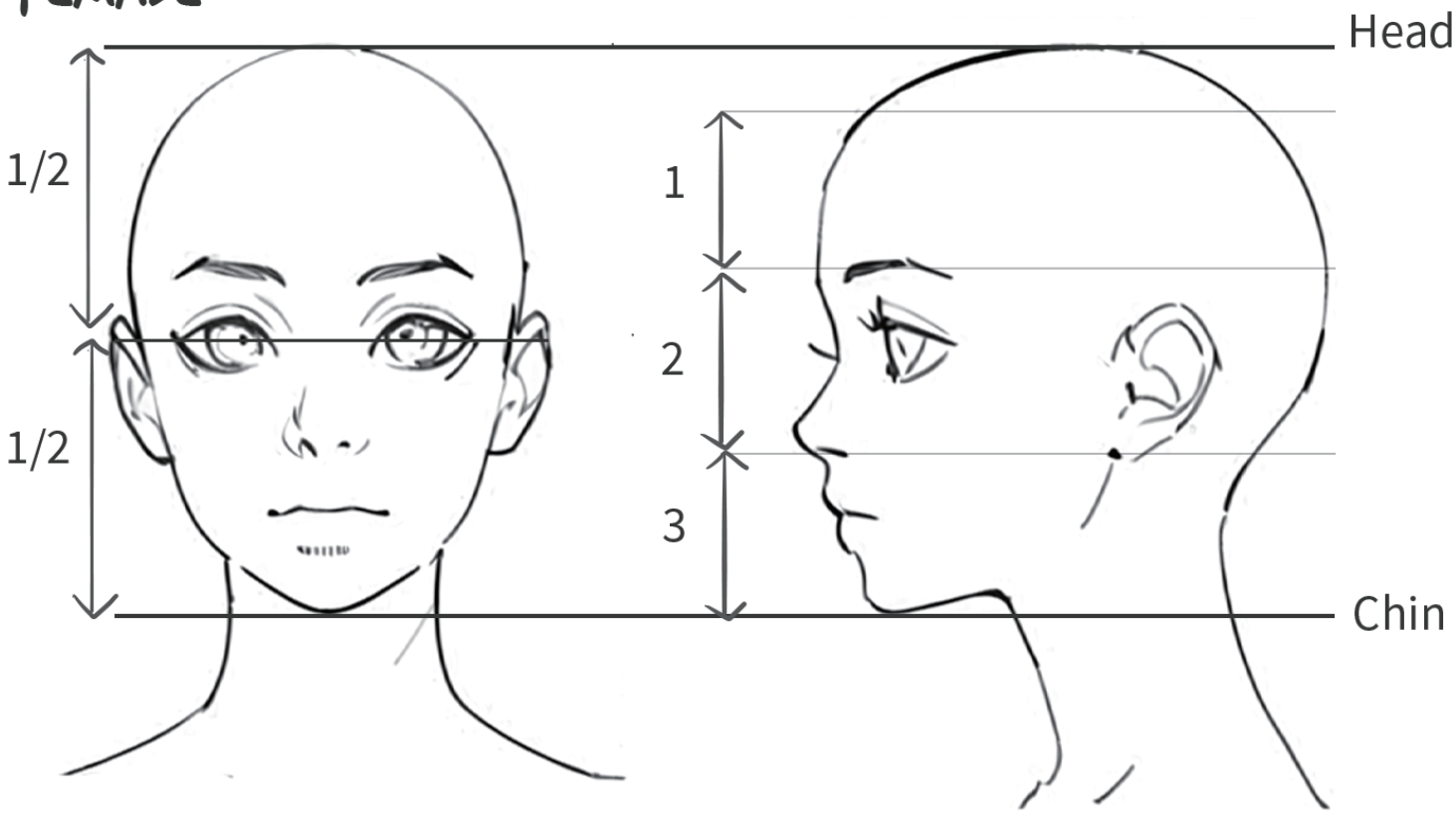


HEAD PROPORTION

MALE

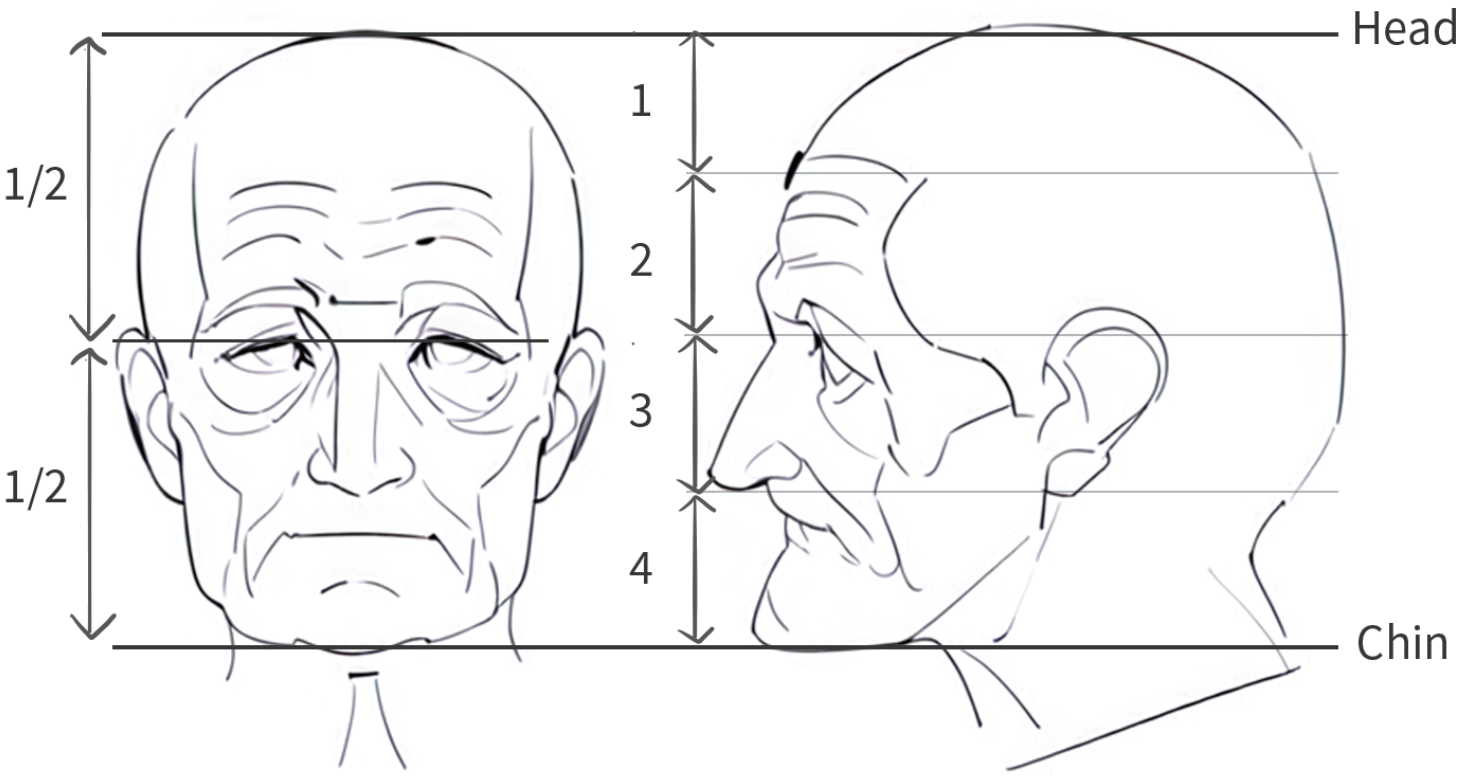


FEMALE

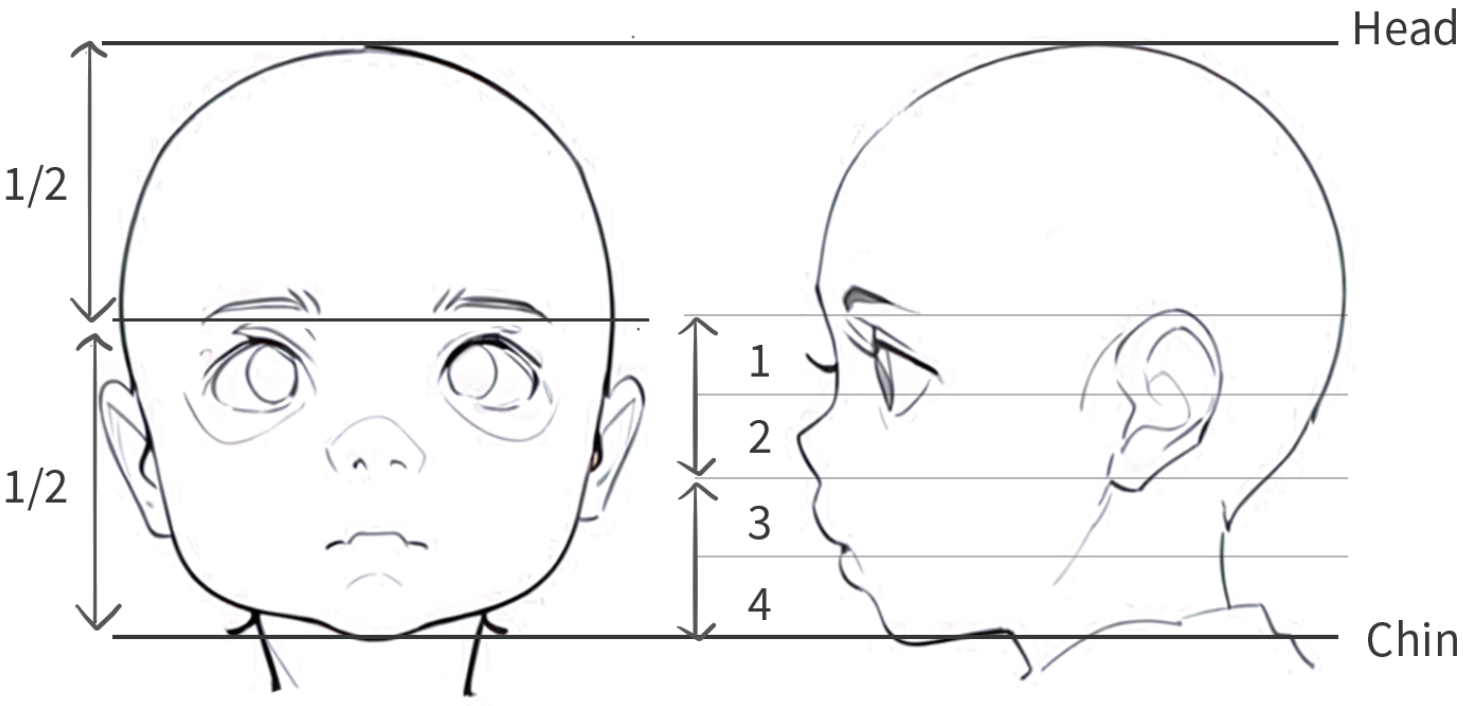


HEAD PROPORTION

SENIOR

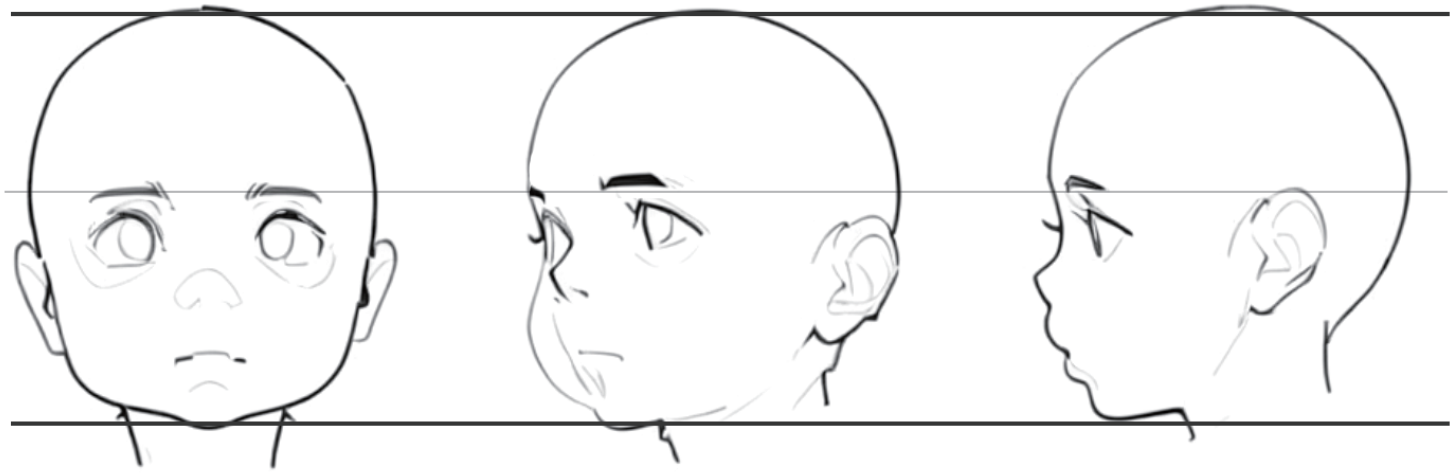


TODDLER

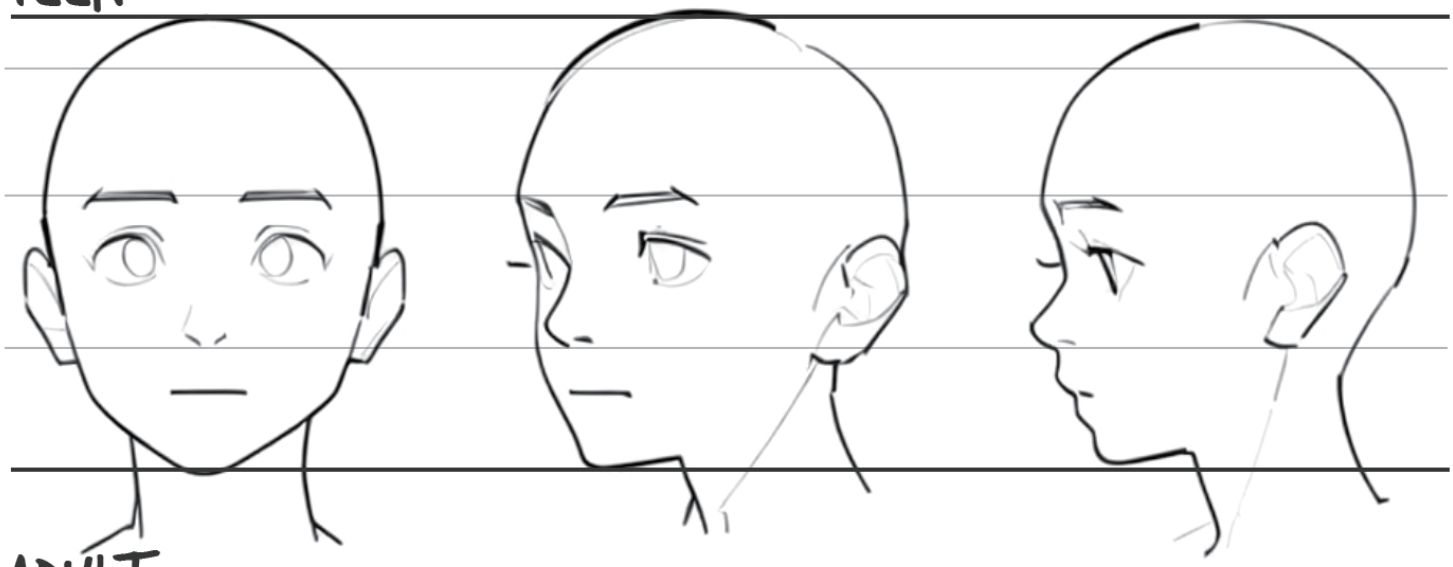


VARIOUS ANGLES ACROSS AGES

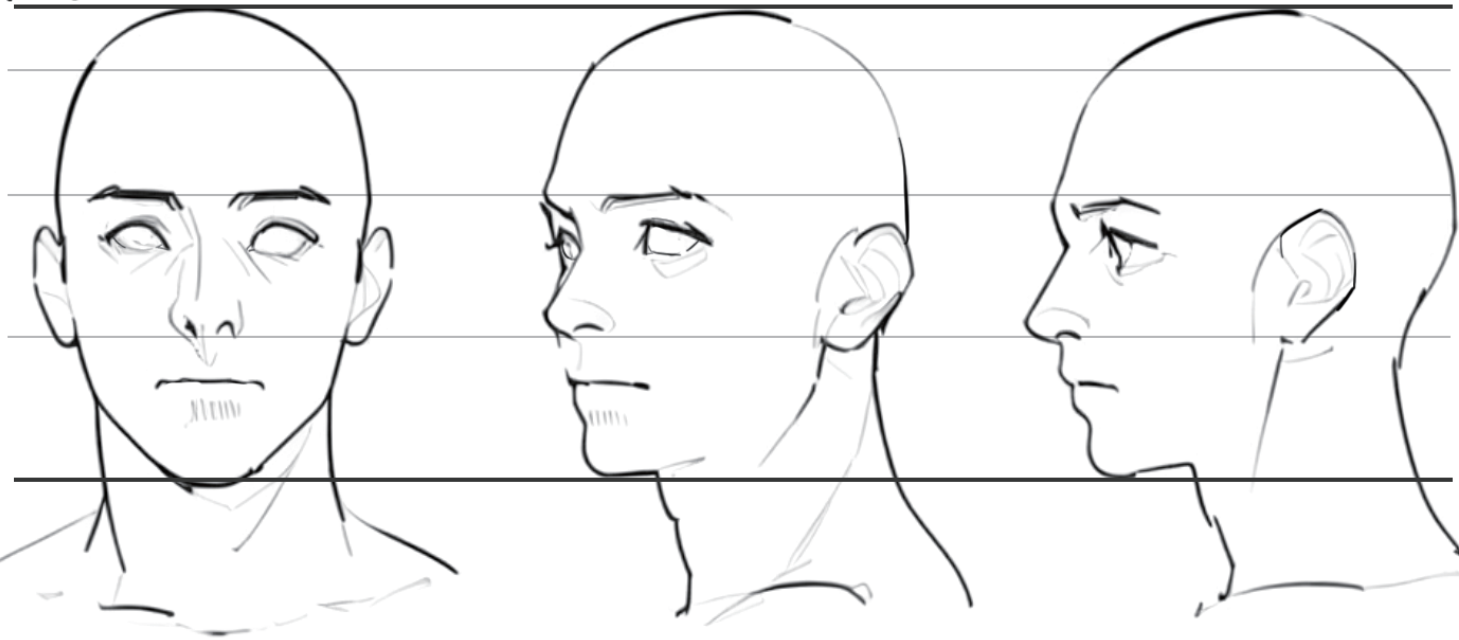
TODDLER

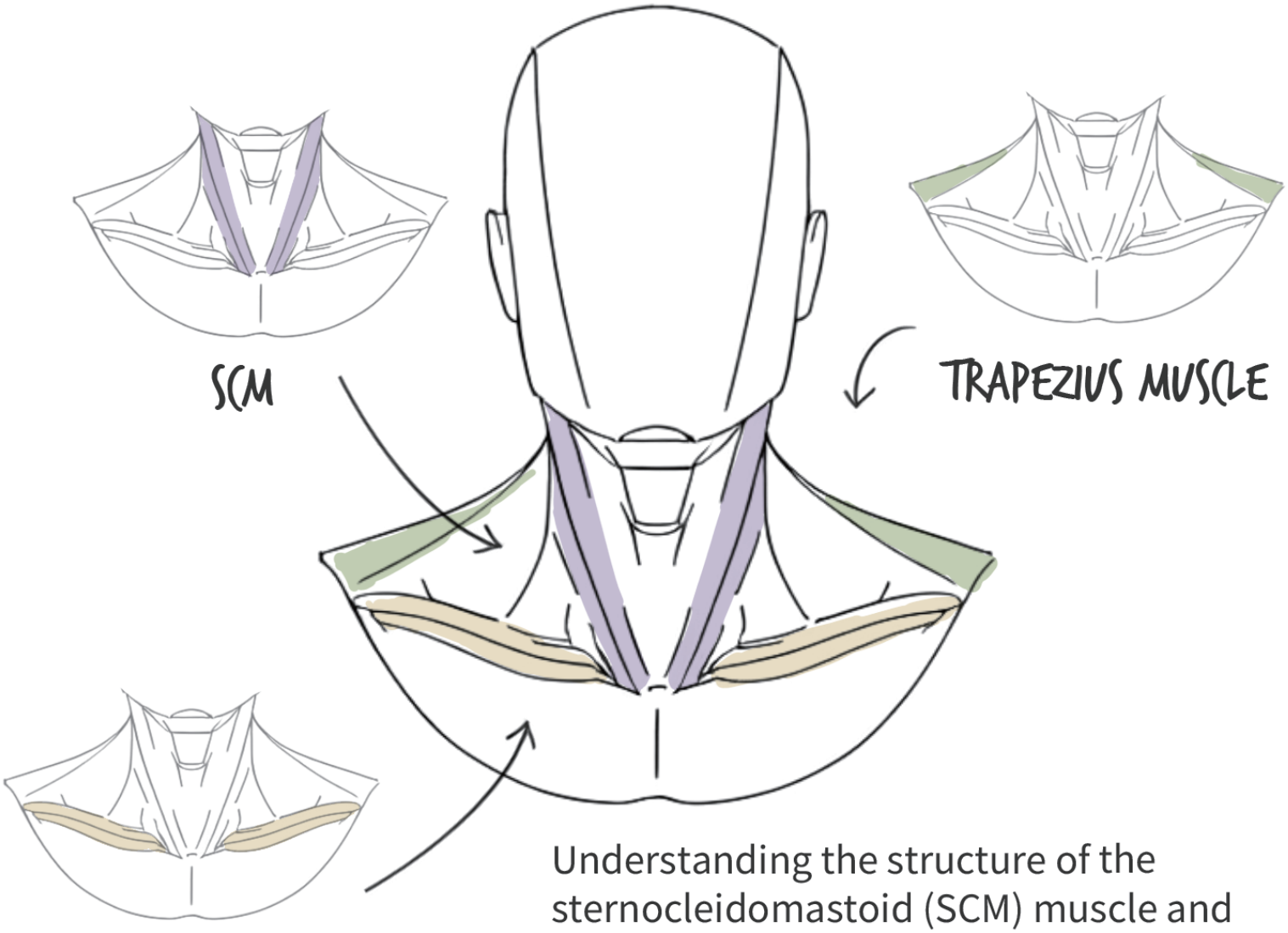


TEEN

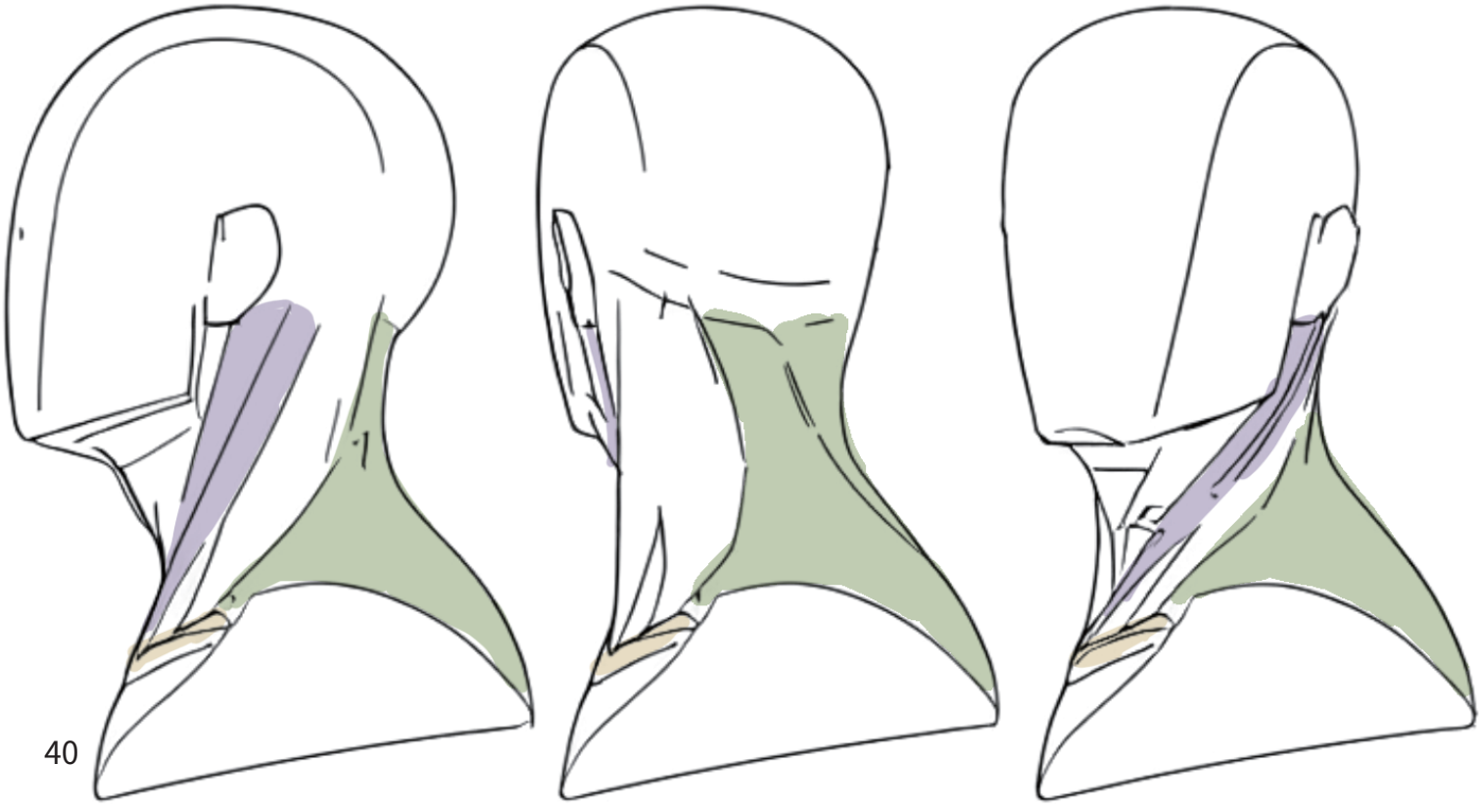


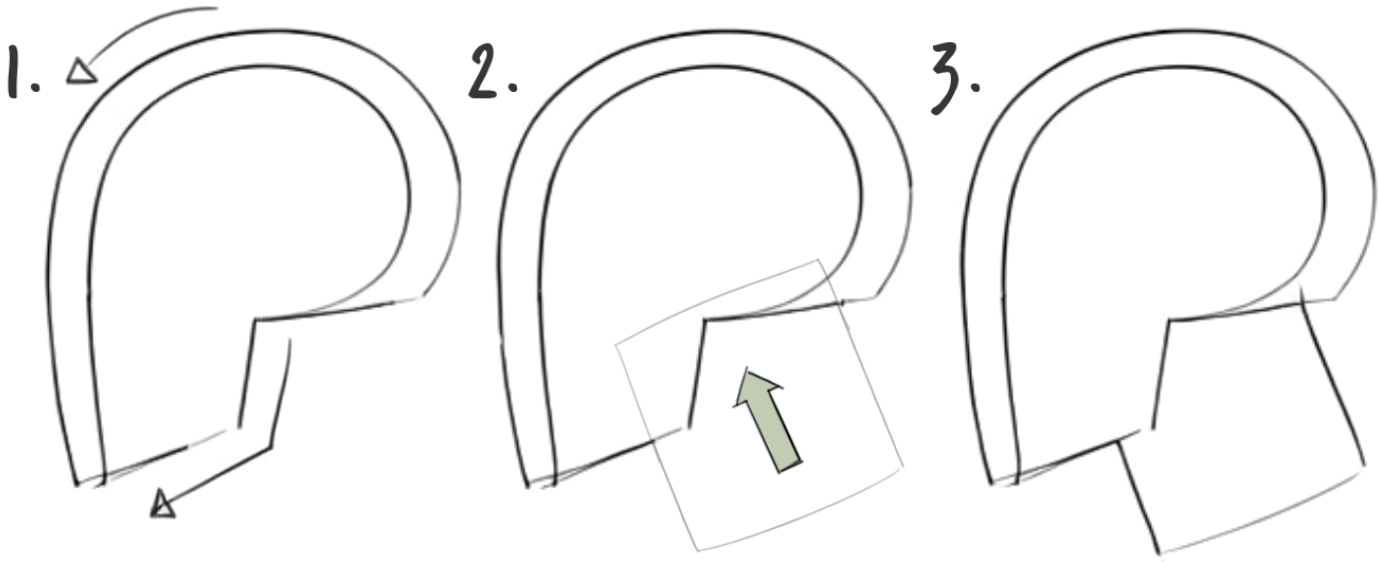
ADULT



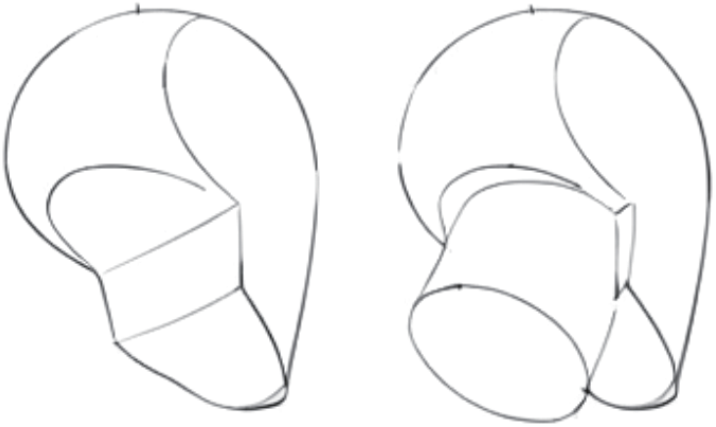


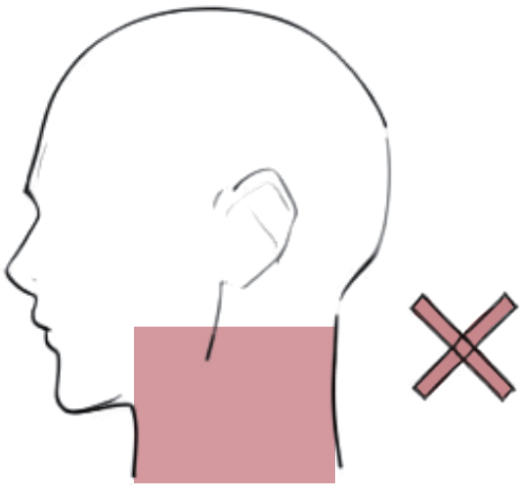
Understanding the structure of the sternocleidomastoid (SCM) muscle and trapezius muscle makes it easier to understand the neck. As the head turns, the SCM line becomes more prominent.

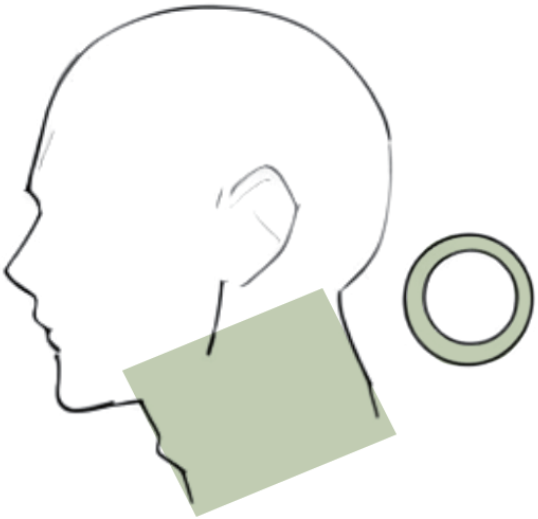


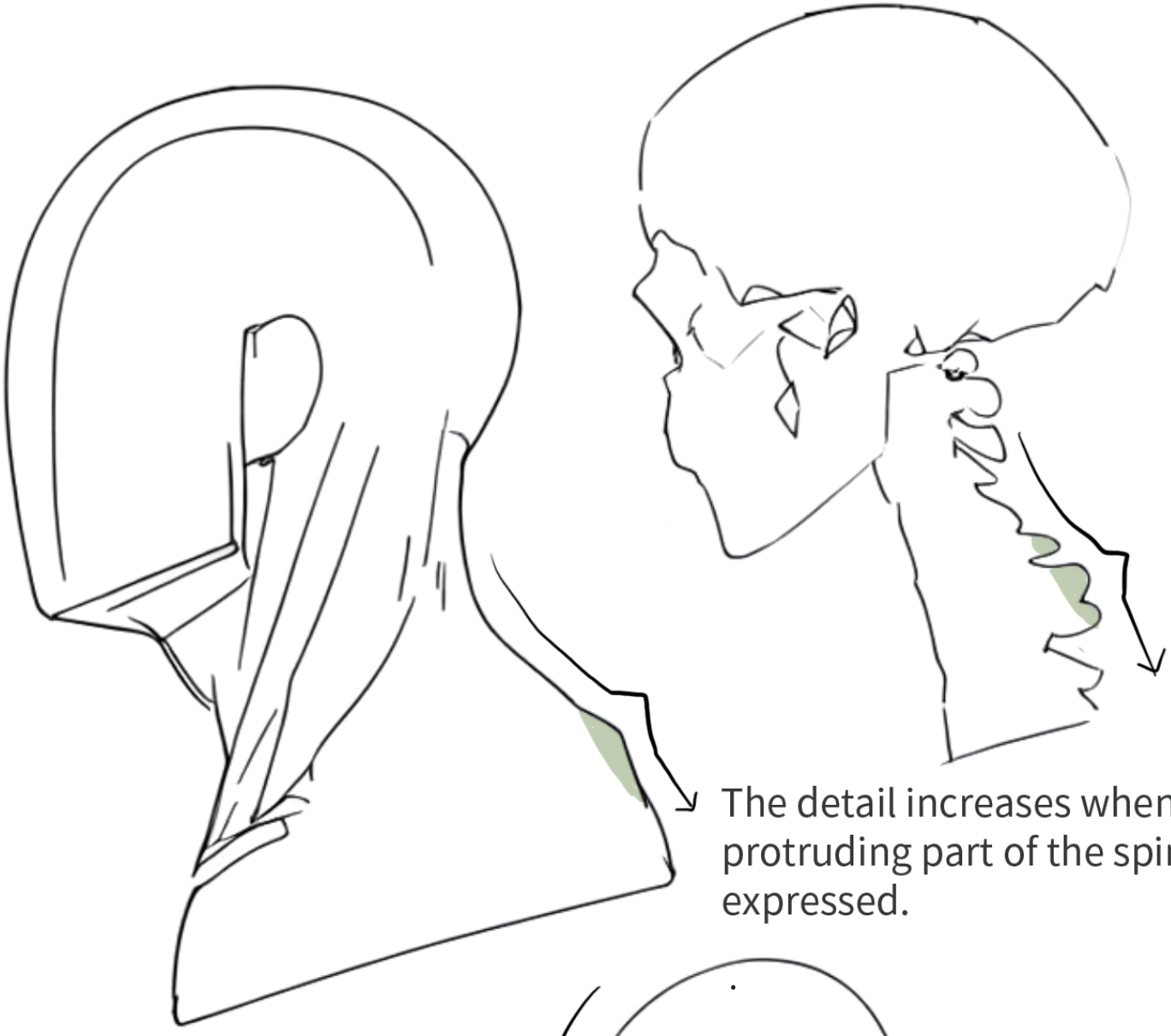


Tilt the neck at about a 45-degree angle. A straight neck looks awkward.

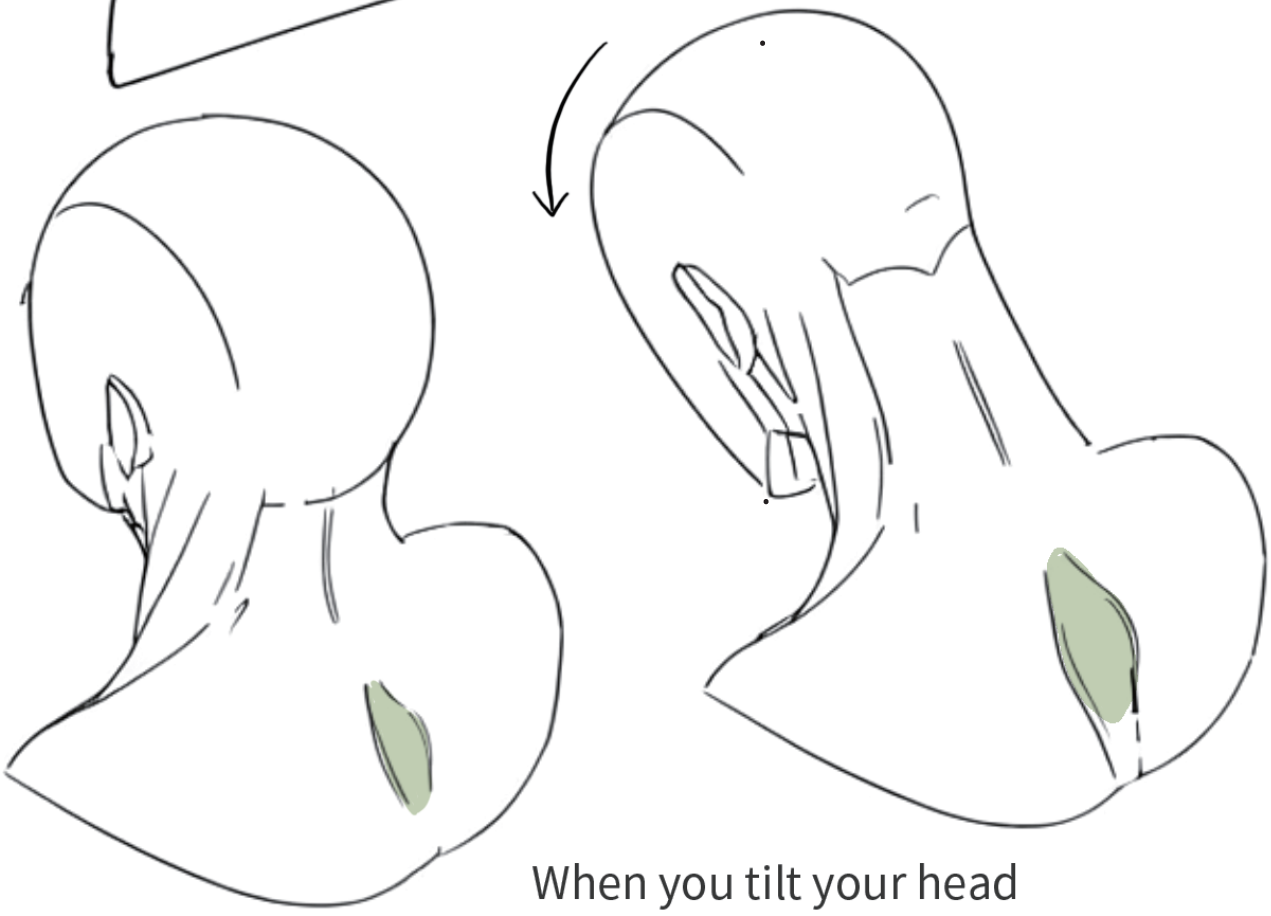




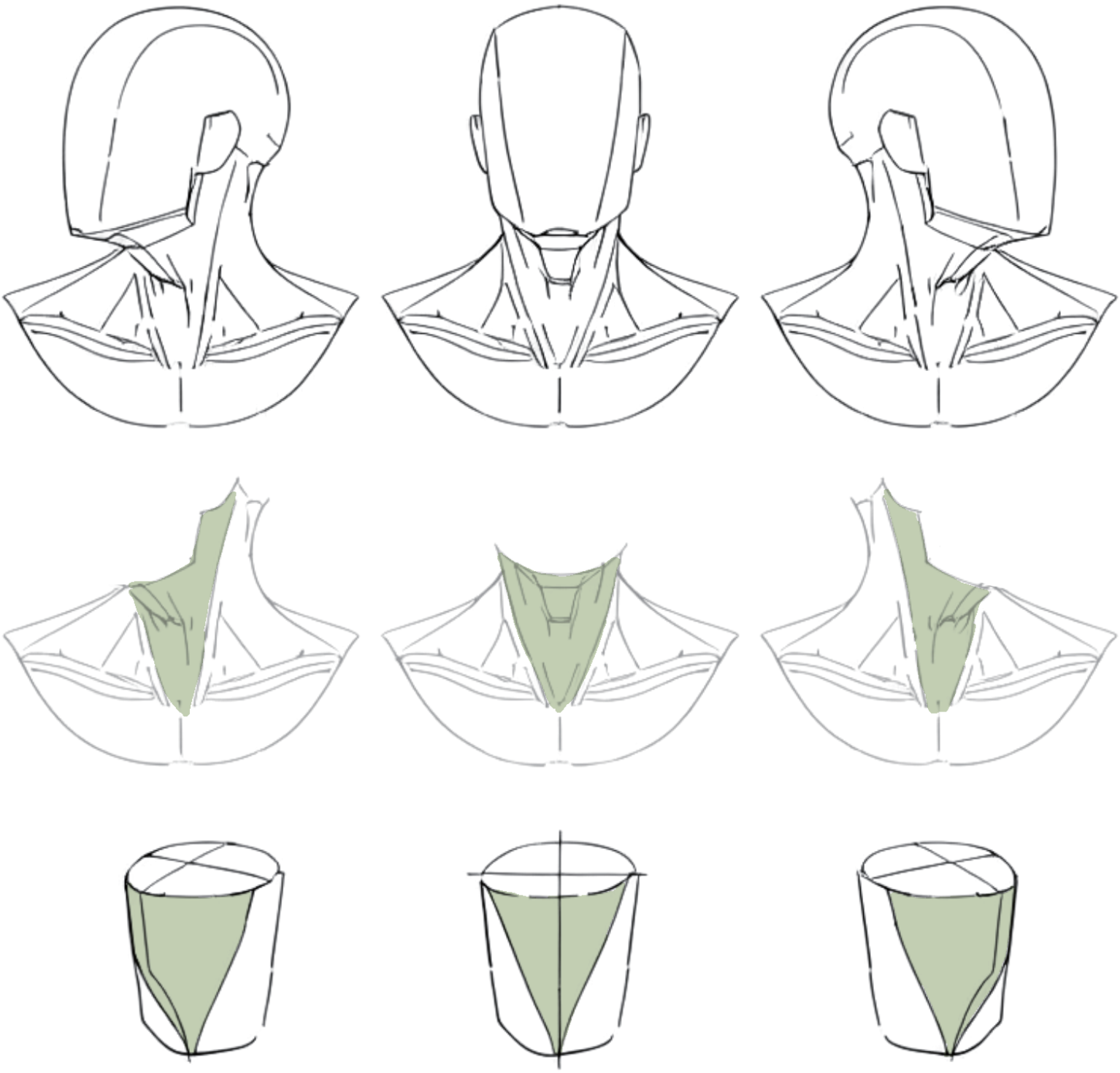




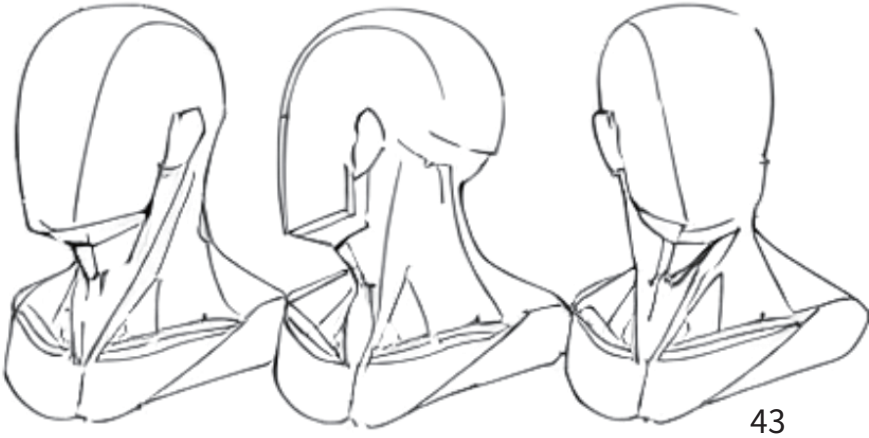
The detail increases when the protruding part of the spine is expressed.

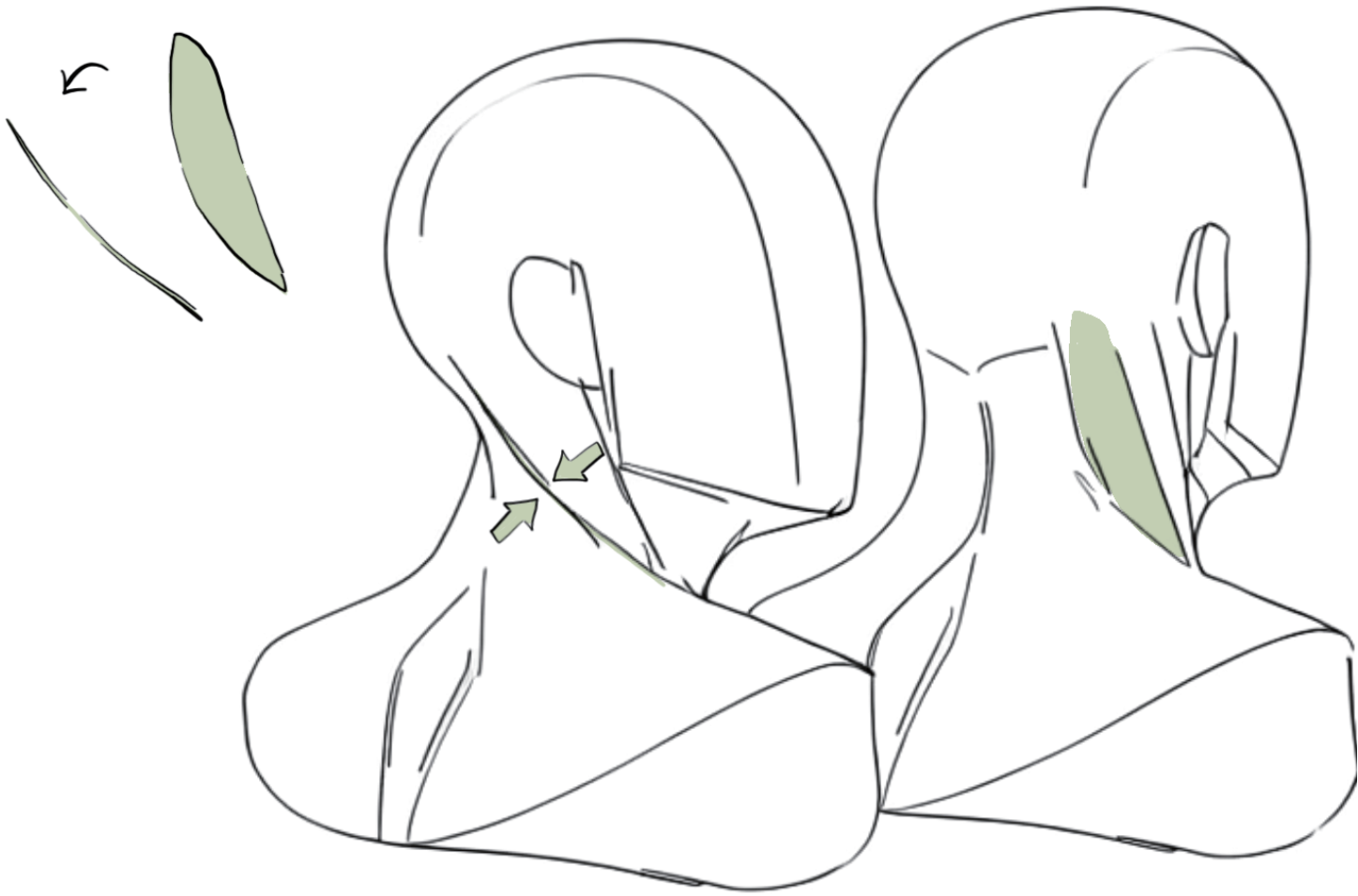


When you tilt your head down, make the spine protrude more.

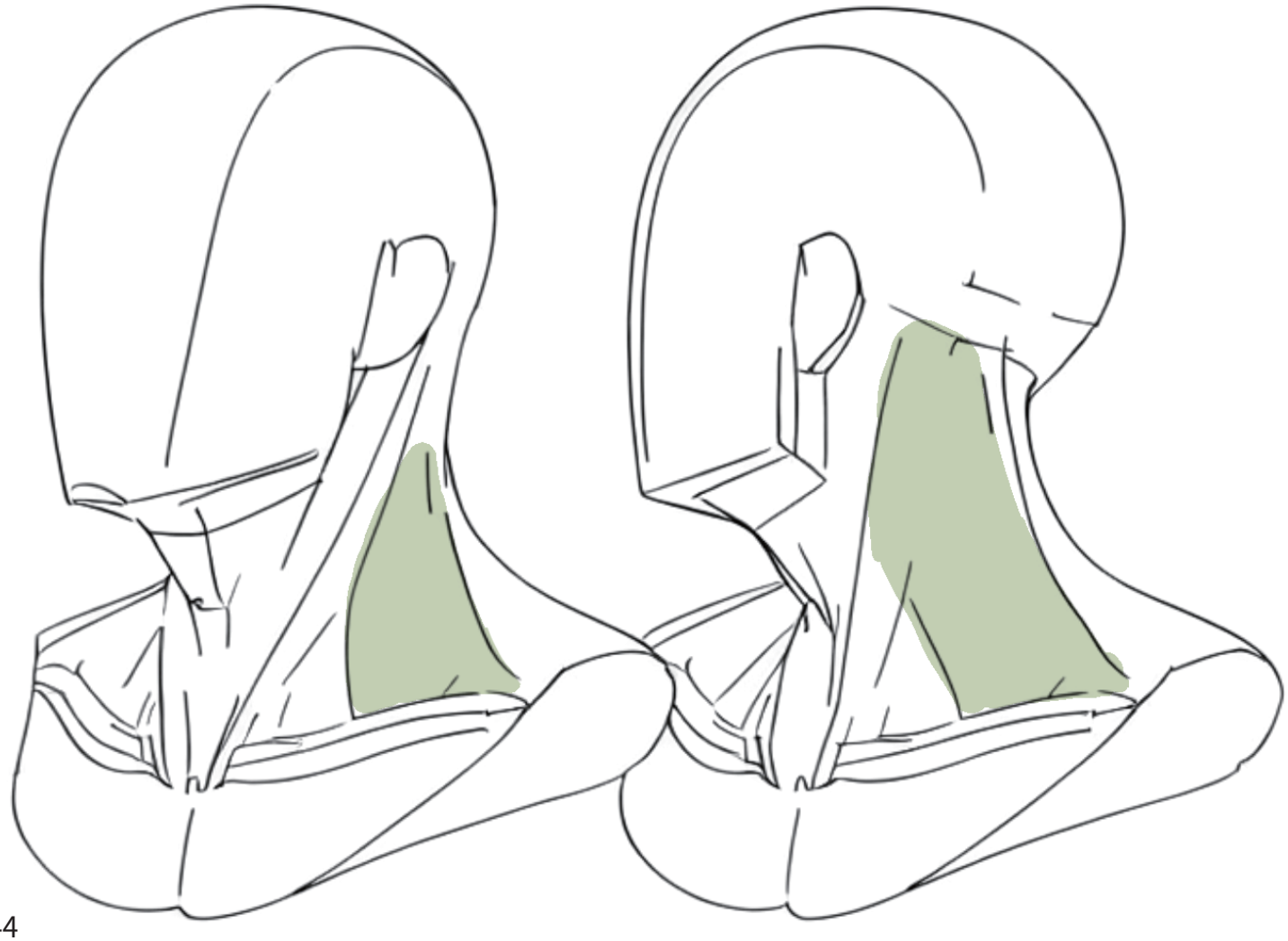


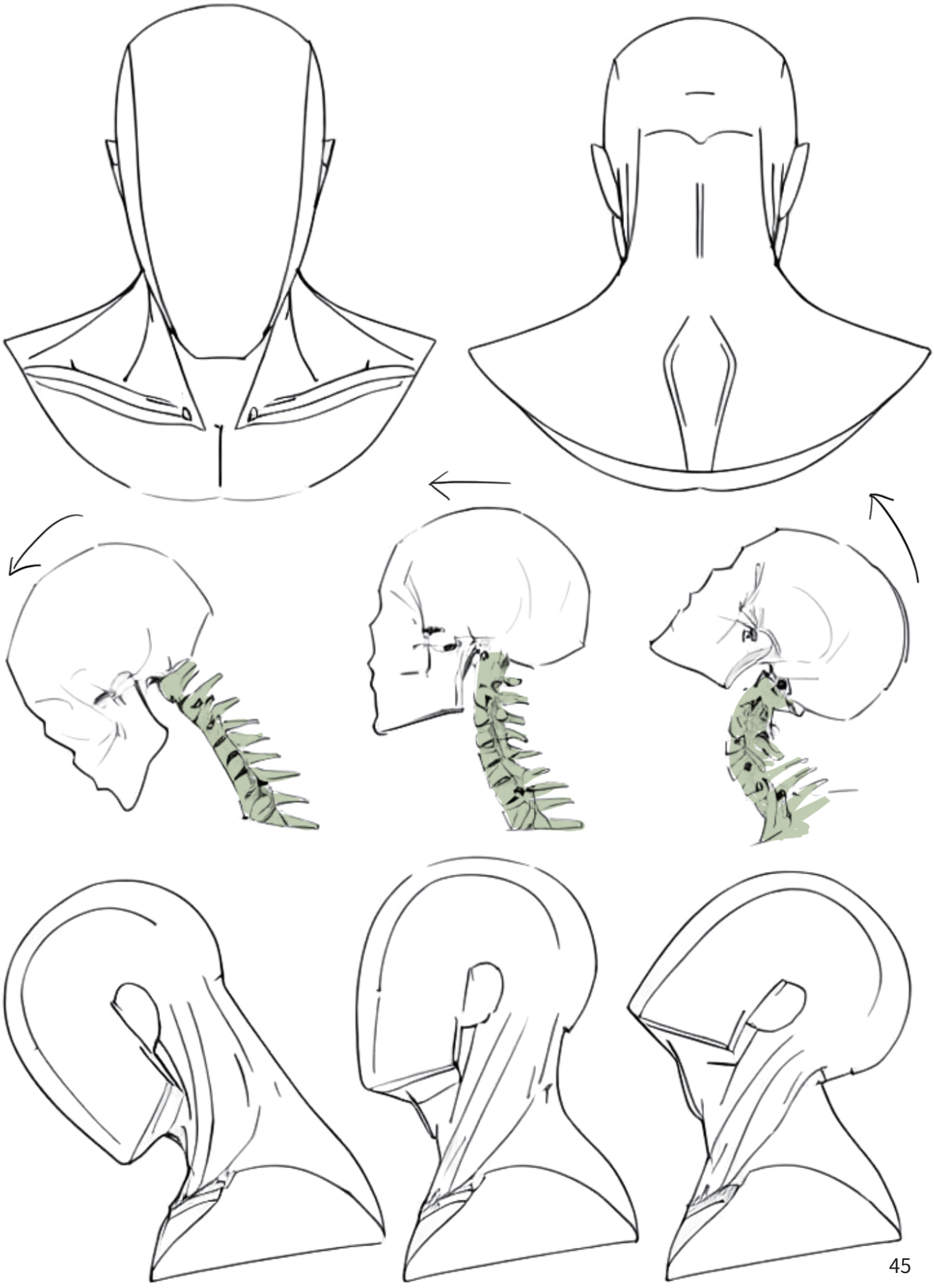
As it goes from the back to the front, the three-dimensional aspect of the jaw diminishes and becomes a line.

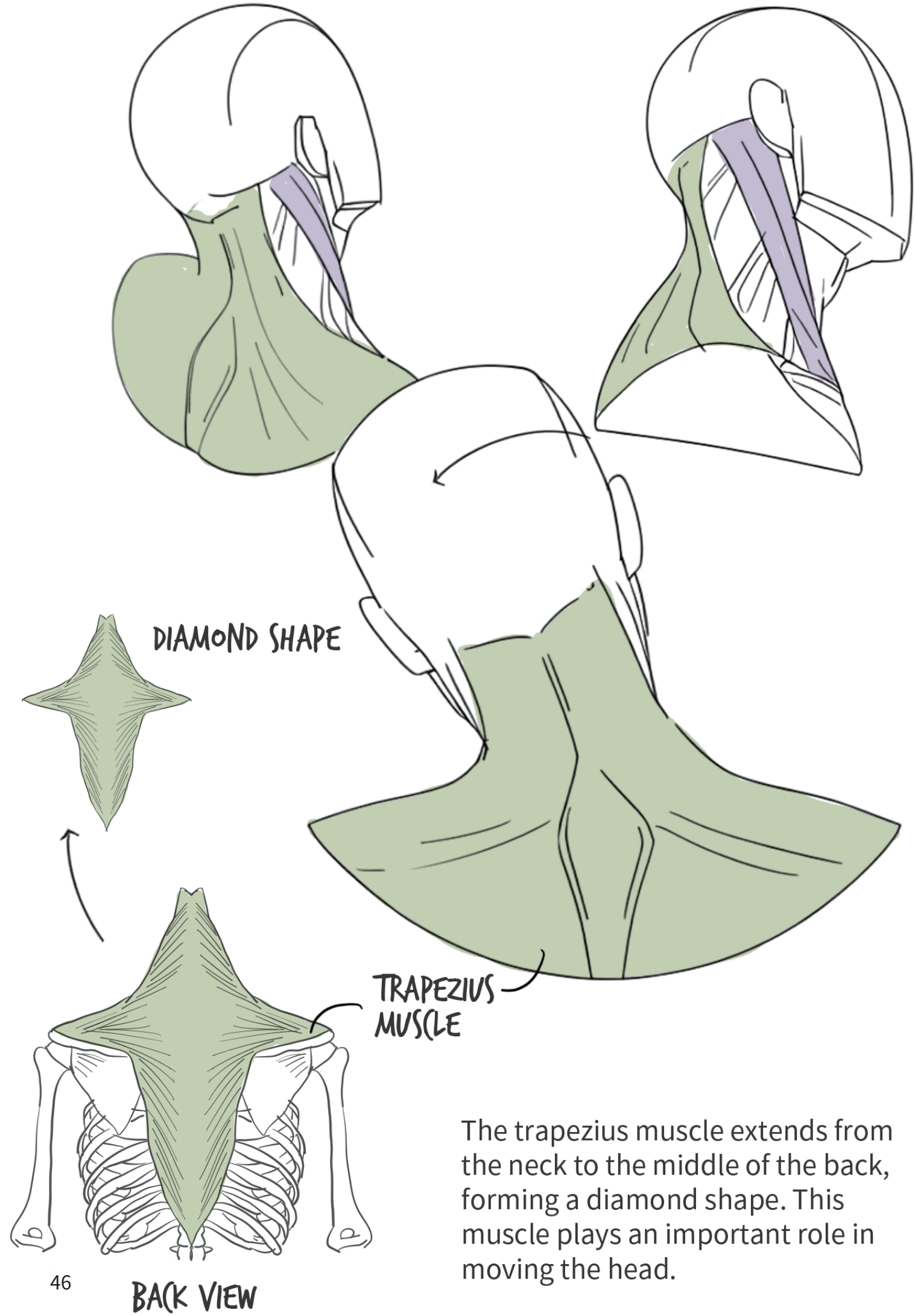




When turning the head, the area on the turning side folds and is obscured, while the opposite side's flesh stretches.

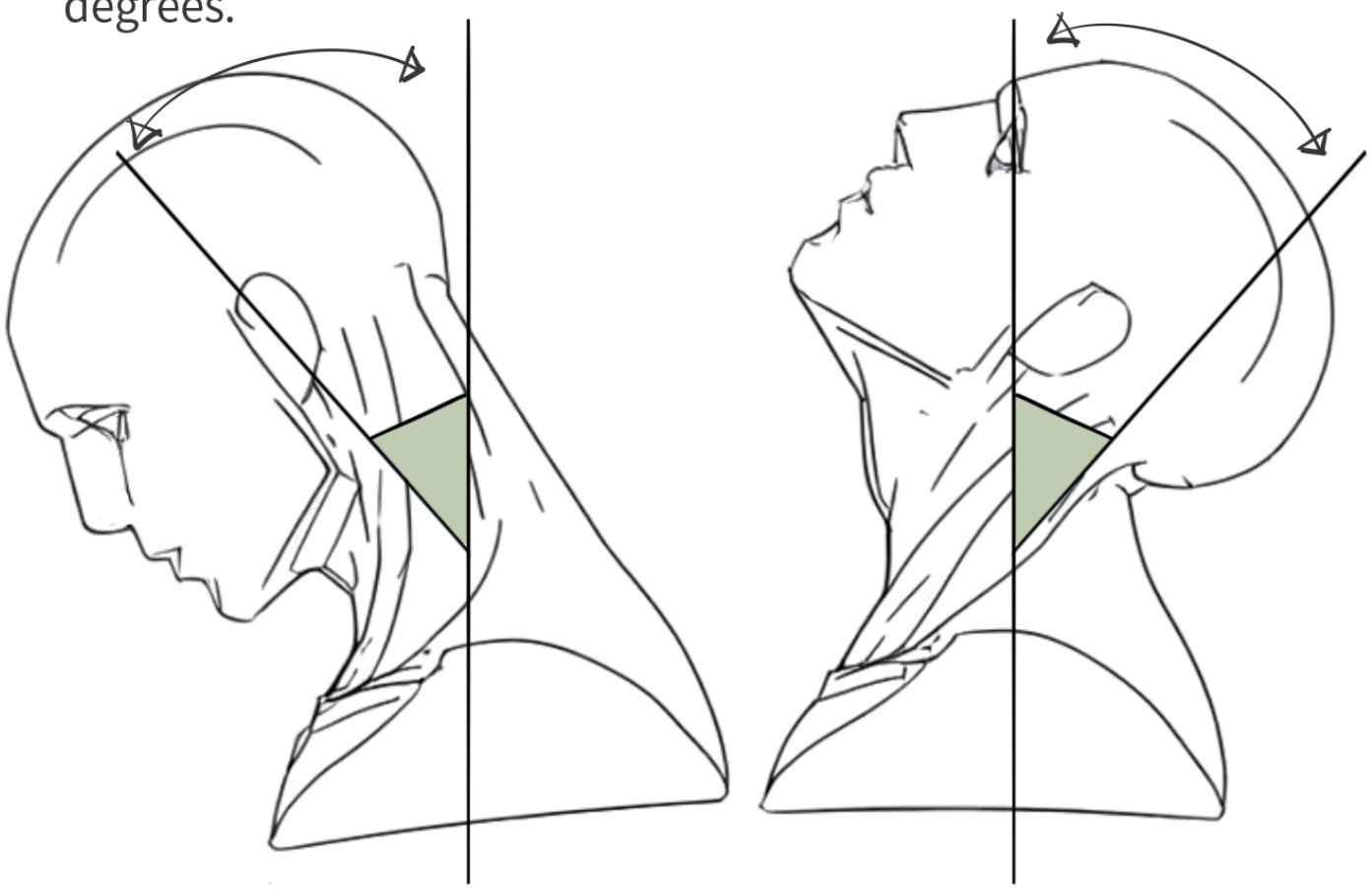


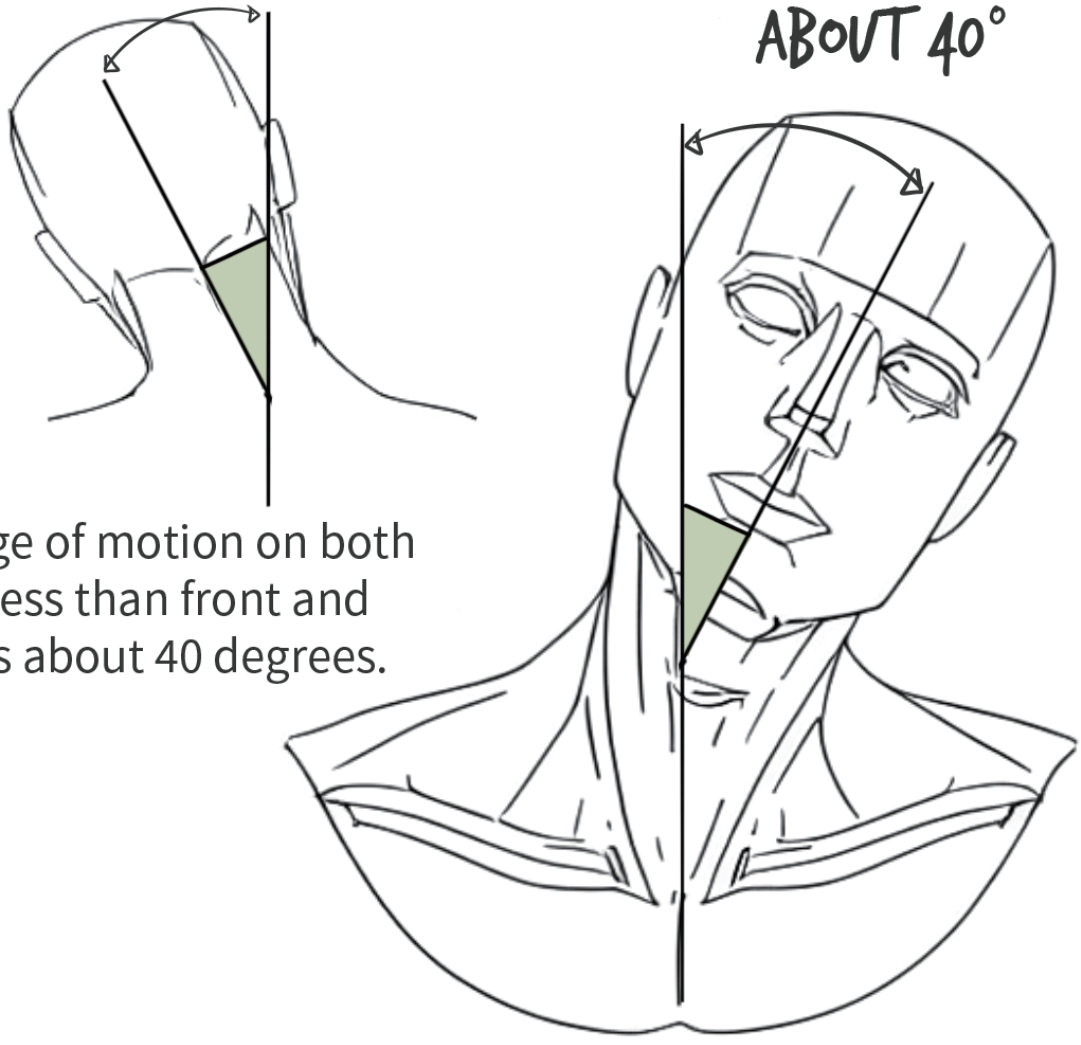




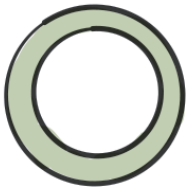
The trapezius muscle extends from the neck to the middle of the back, forming a diamond shape. This muscle plays an important role in moving the head.

The range of motion front and back is similar, about 50 to 60 degrees.



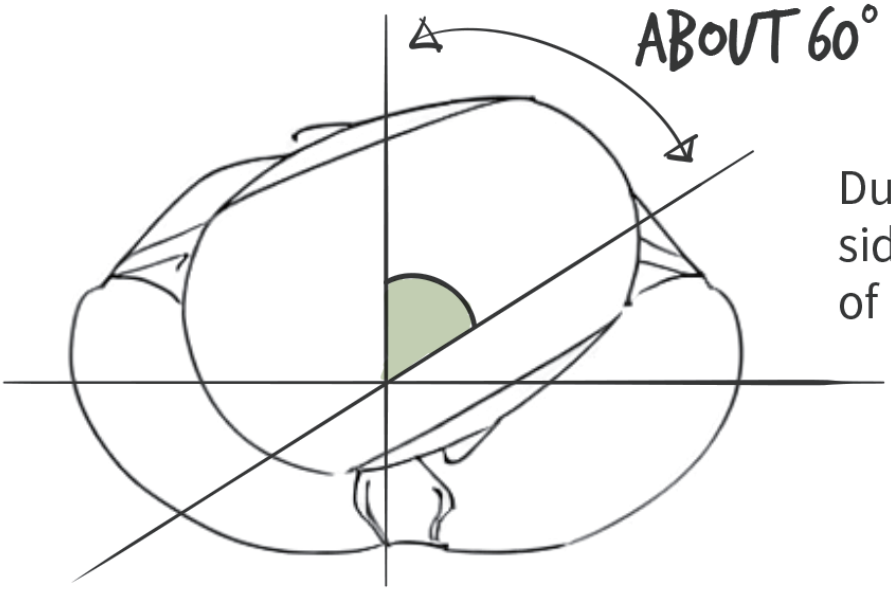


The range of motion on both sides is less than front and back. It's about 40 degrees.



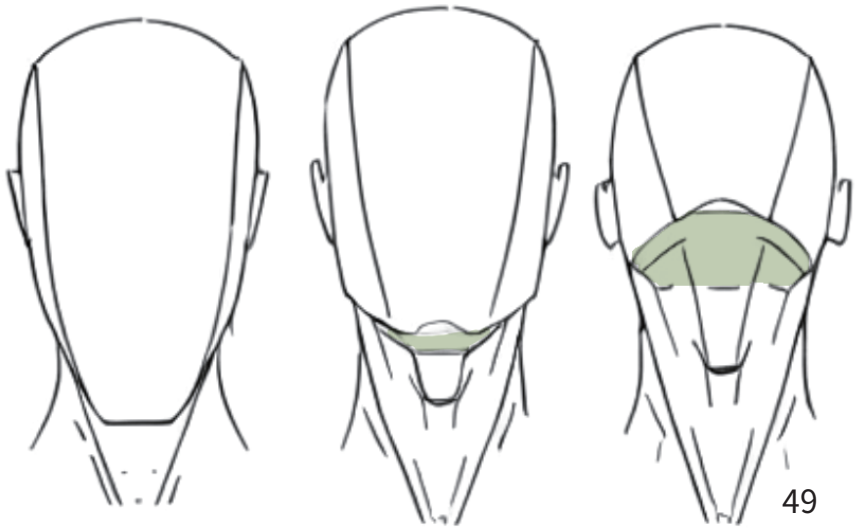
The neck does not move 90 degrees

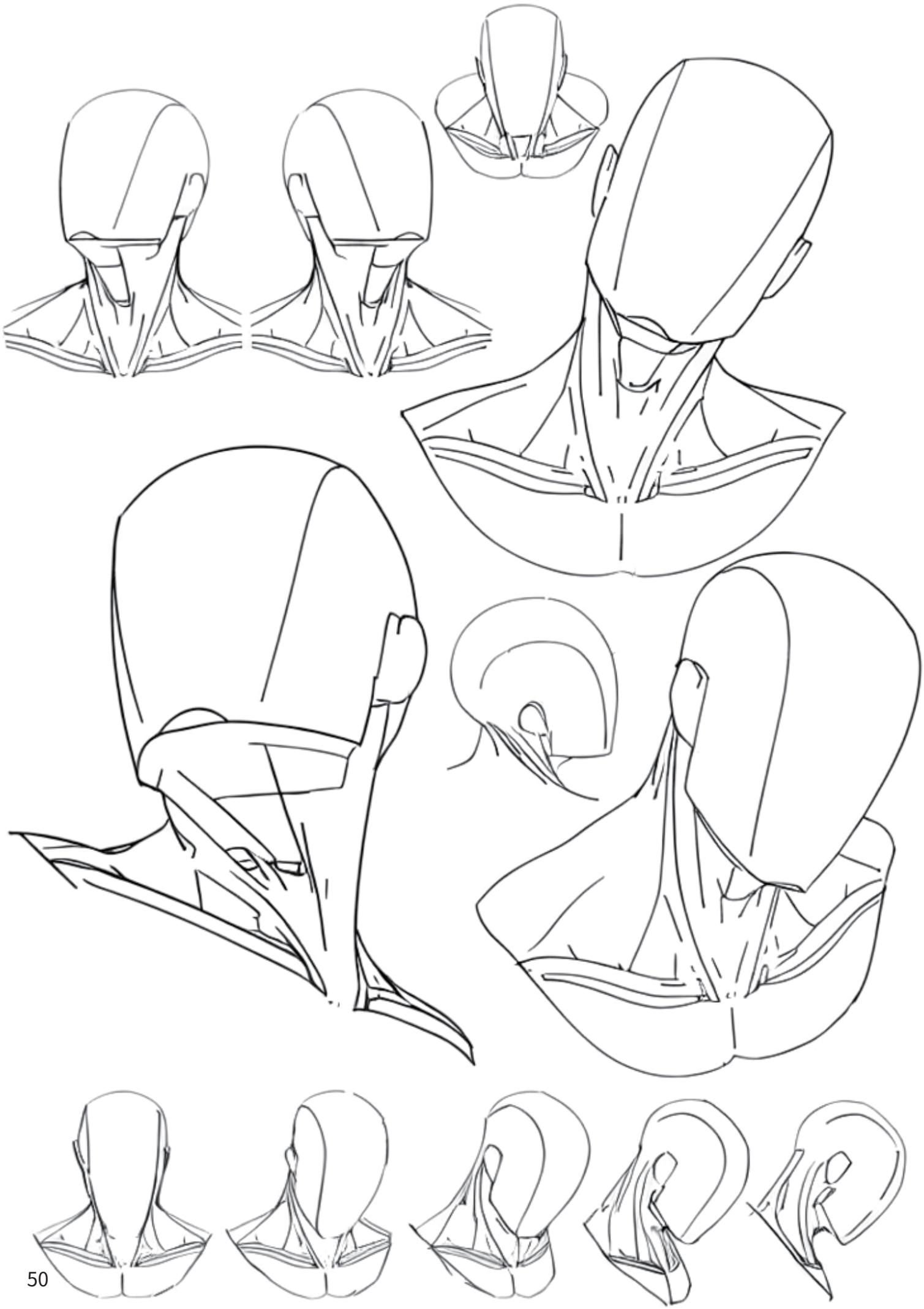
MOVEMENT OF THE HEAD FROM SIDE TO SIDE

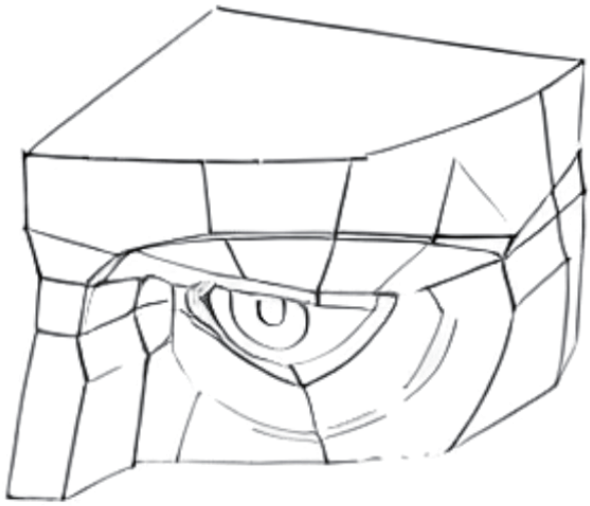


During head movements from side to side, a 60-degree range of motion feels most natural.

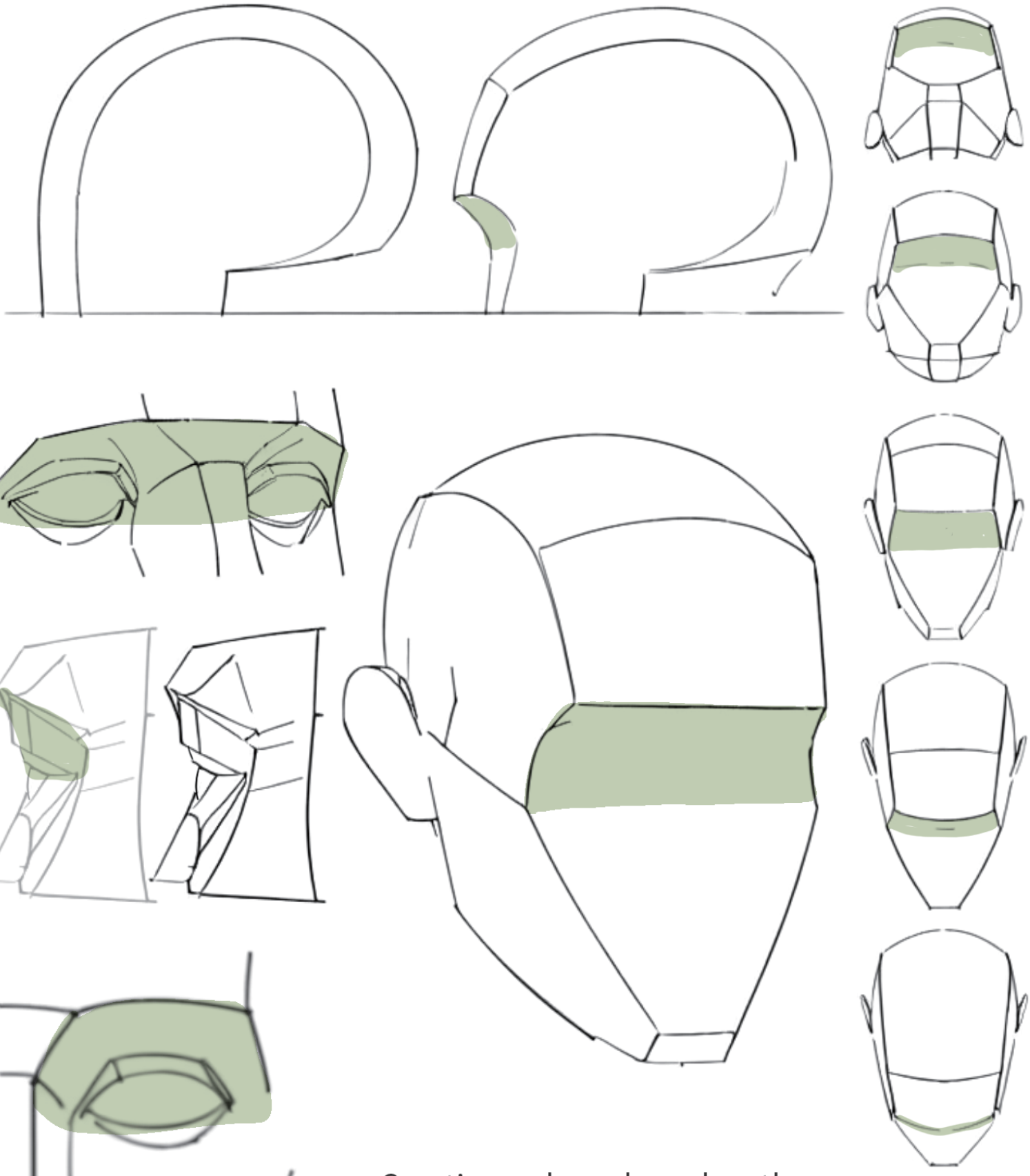
When you tilt your head up or down, the area under your chin changes.



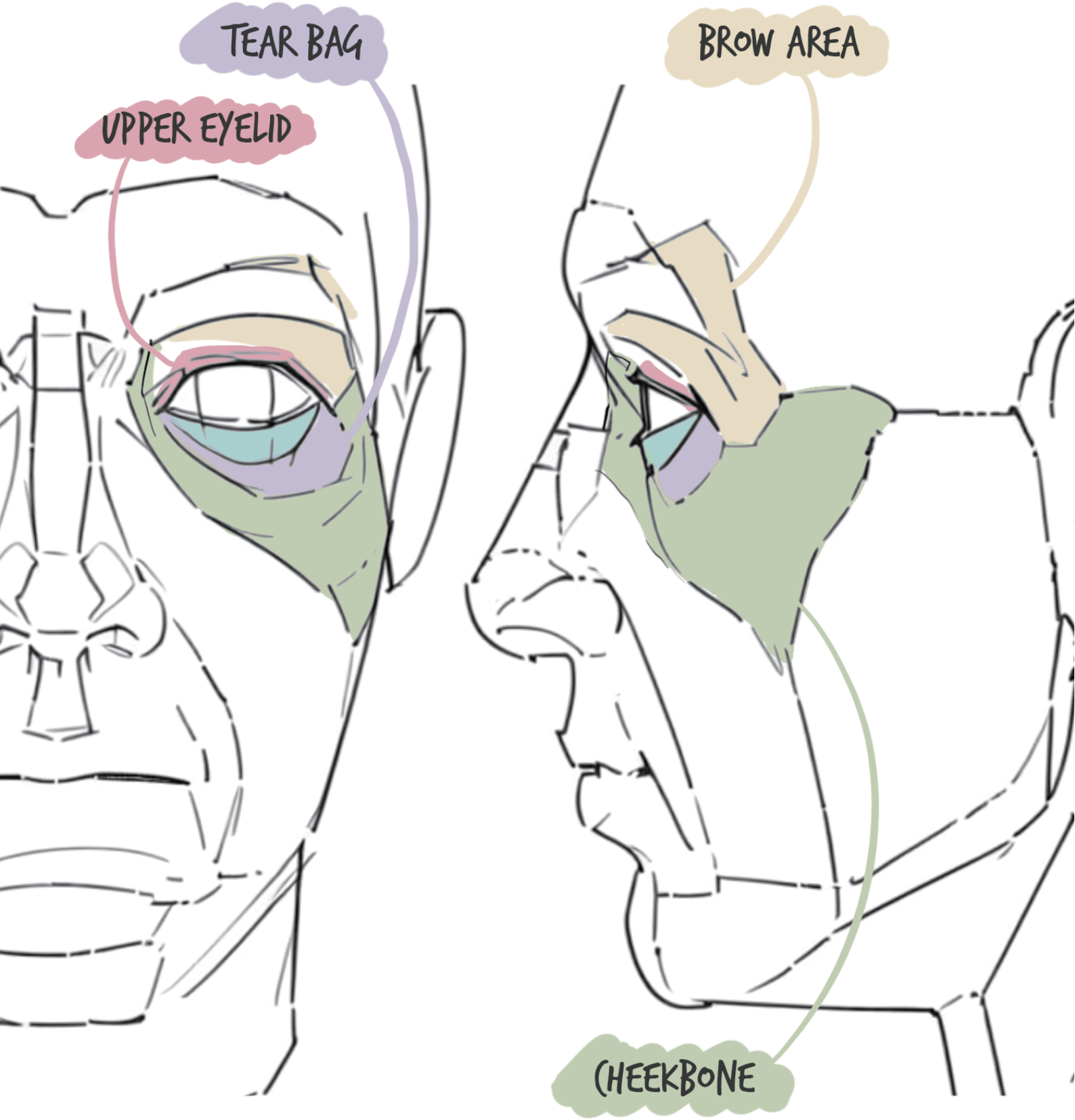


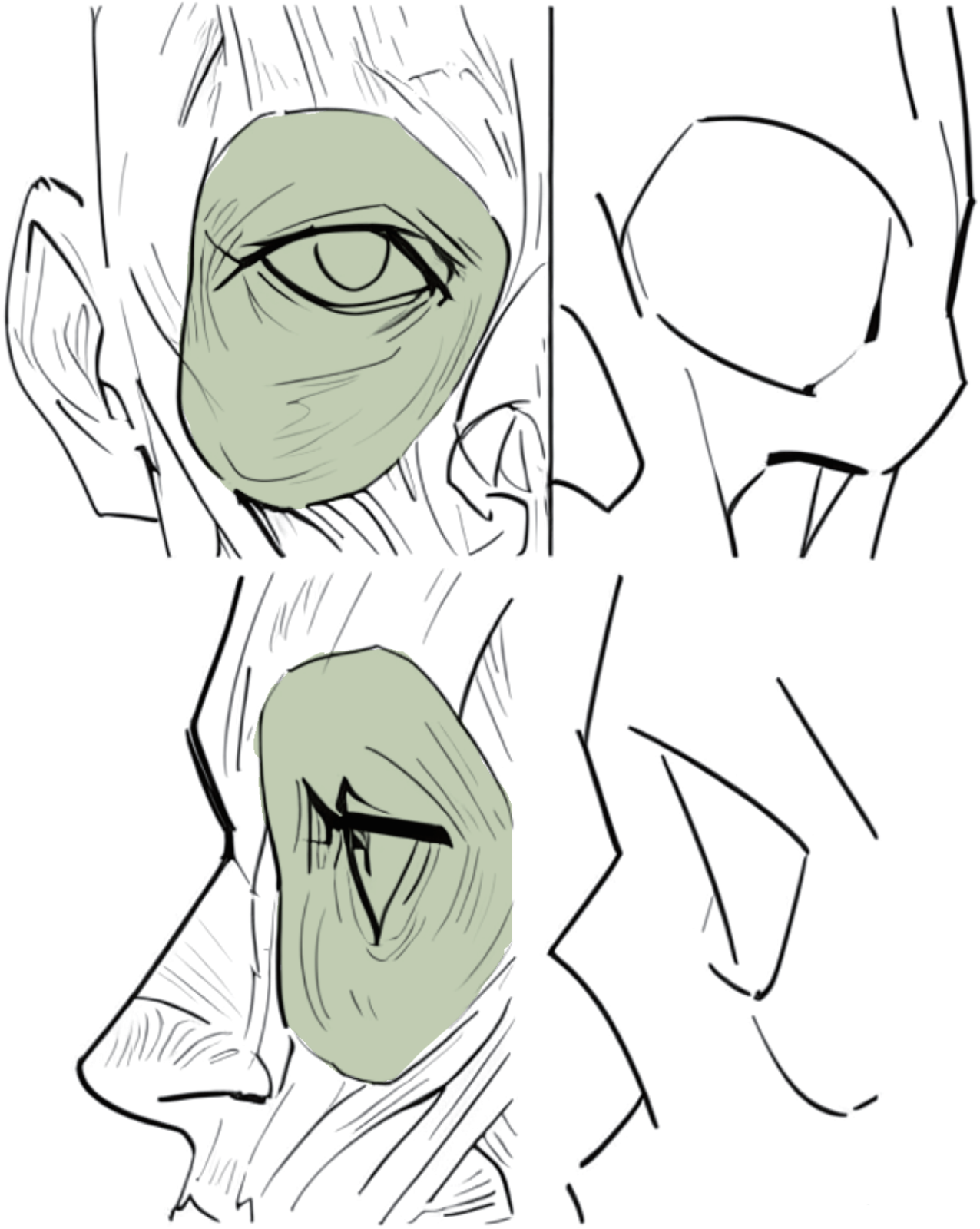


02.
EYES

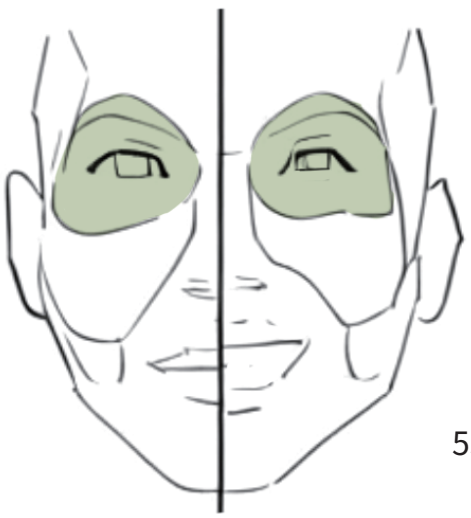


Creating a shape based on the eyebrow line creates a three-dimensional effect on the face.

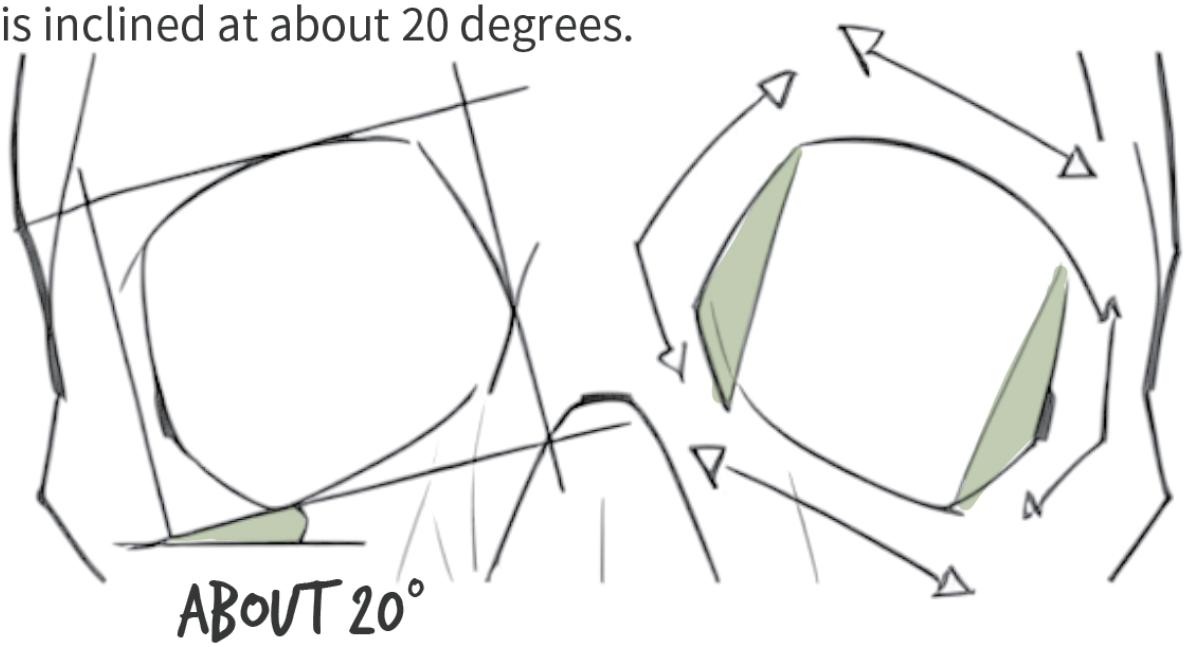

TEAR BAG
UPPER EYELID
BROW AREA
CHEEKBONE



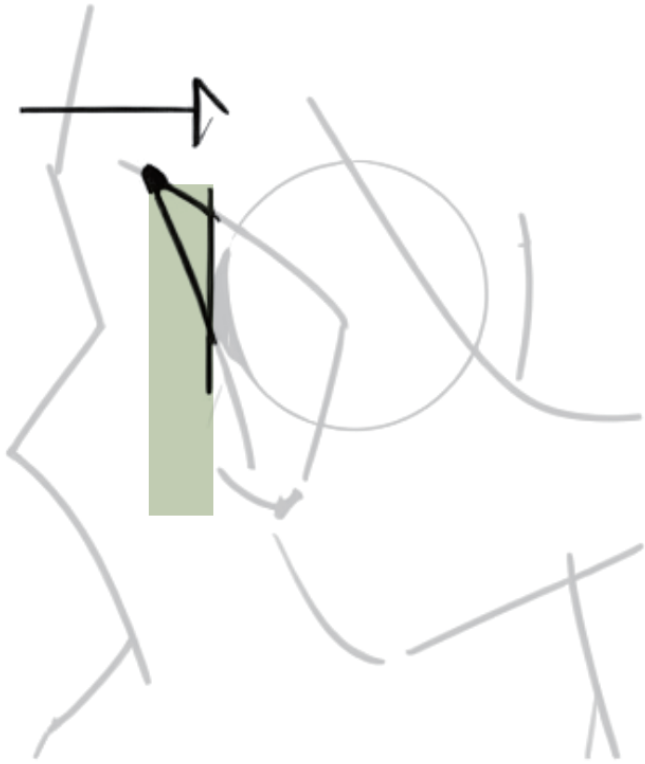
This book doesn't delve deeply into muscle. However, just as understanding the principles of skull anatomy deepens one's understanding of form, knowing muscle anatomy allows for a detailed understanding of facial expressions and their correlations.

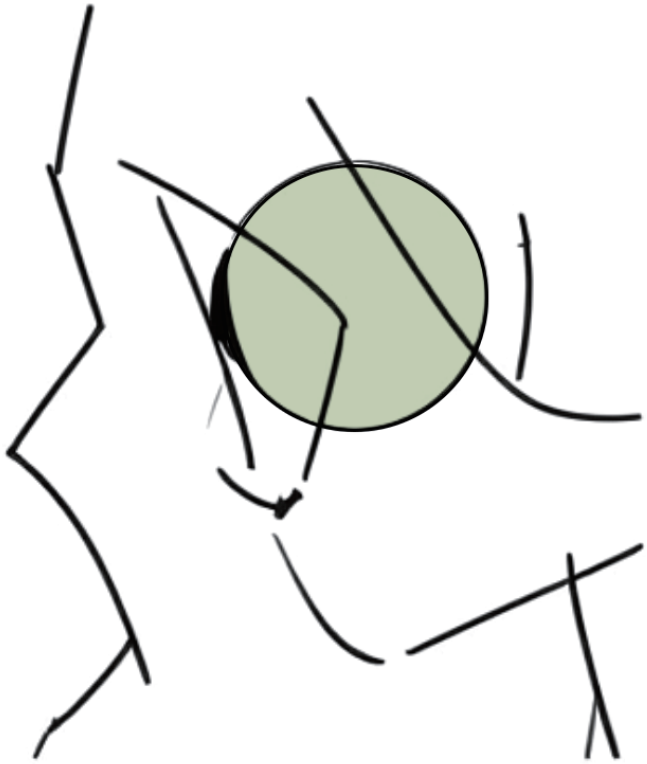


The angle of the skull's eyes
is inclined at about 20 degrees.

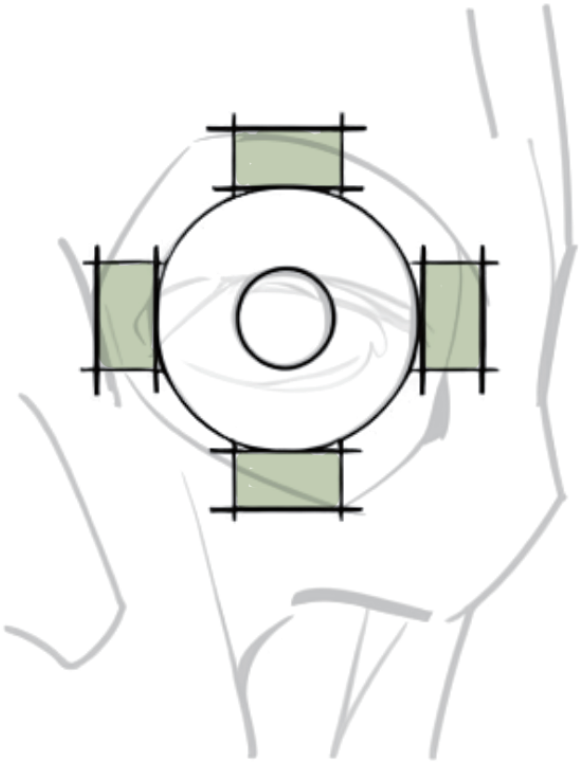


The top and bottom are close to a straight line,
The sides are close to a triangular shape

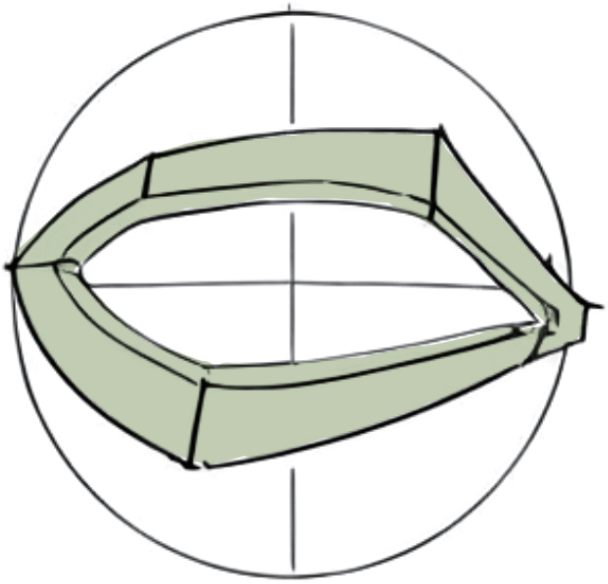


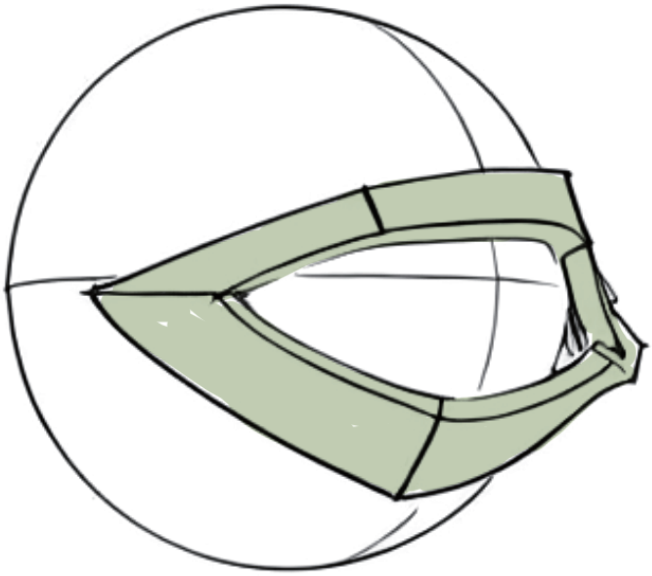


The pupils are slightly set inward from the end of the eyebrow bone.

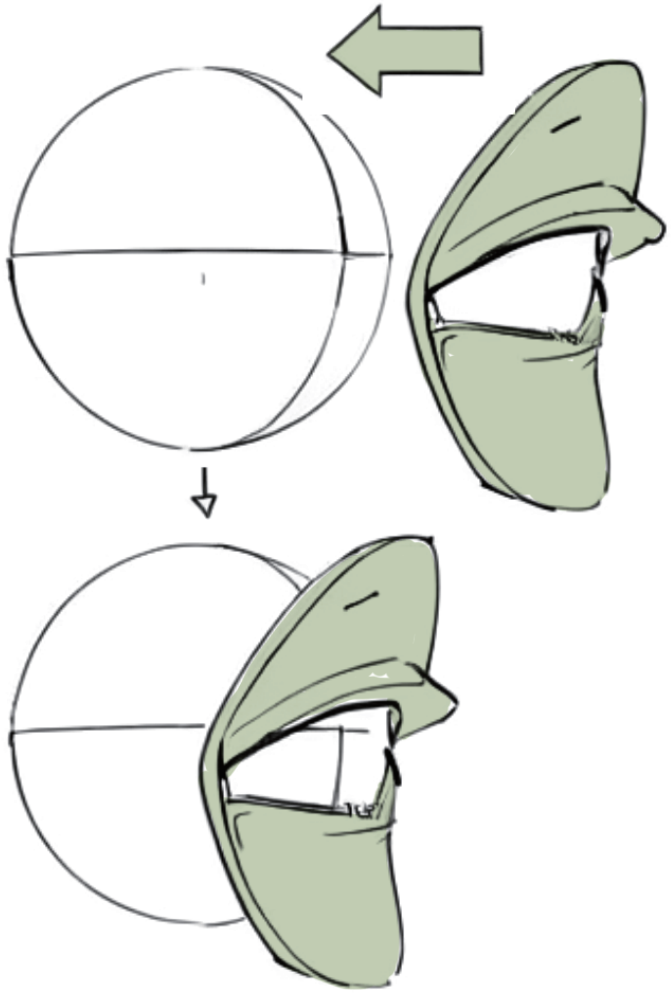


The pupils are located almost in the middle of the skull.

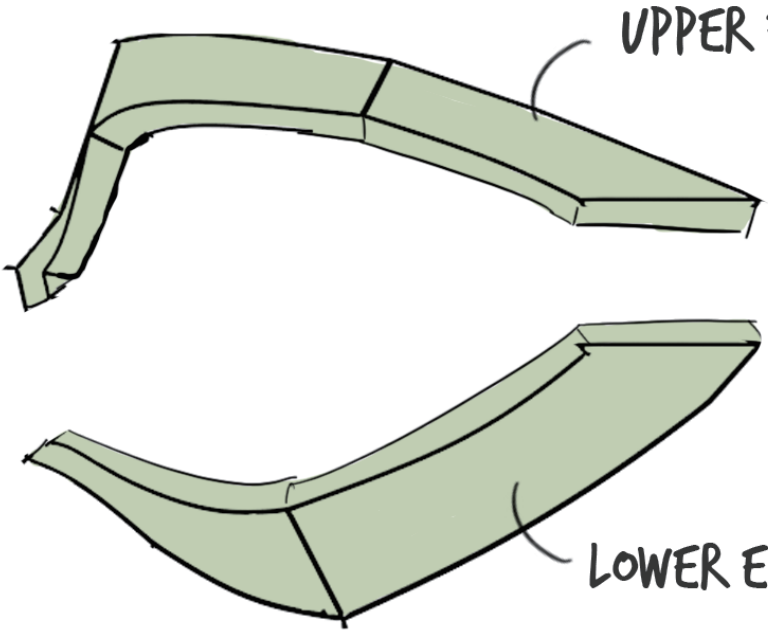




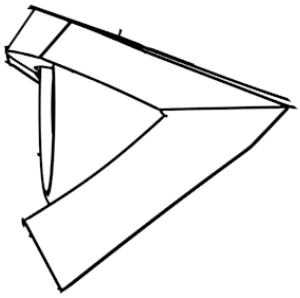
Imagine that the eye is a circle and that there is flesh covering the circle.

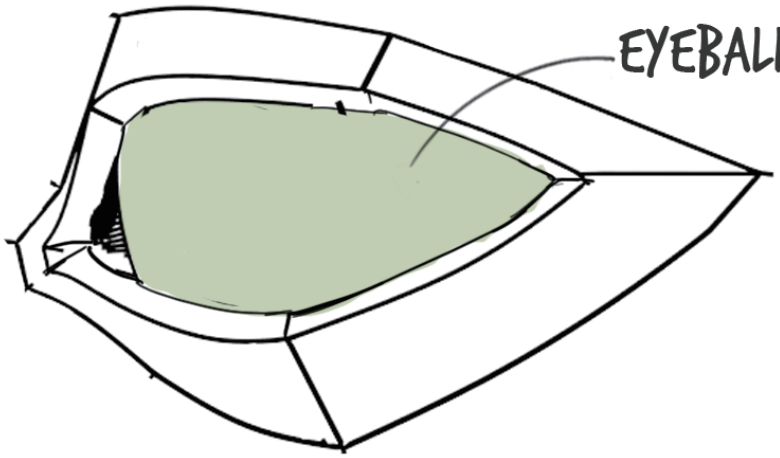


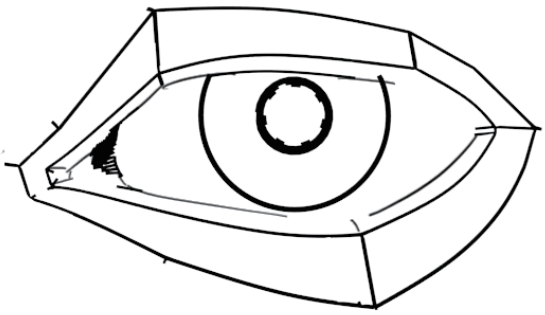
EYE AREA

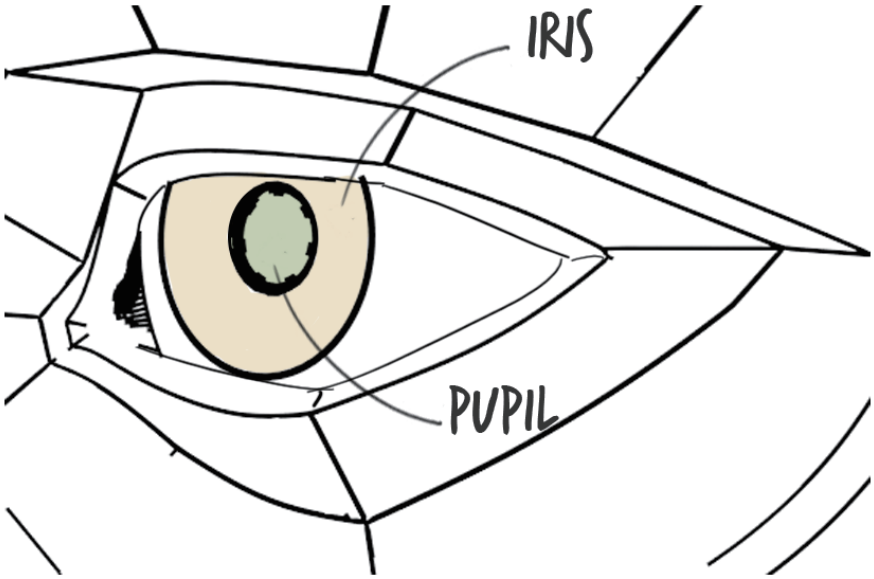


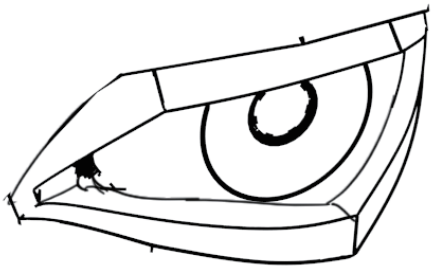
VARIOUS ANGLES



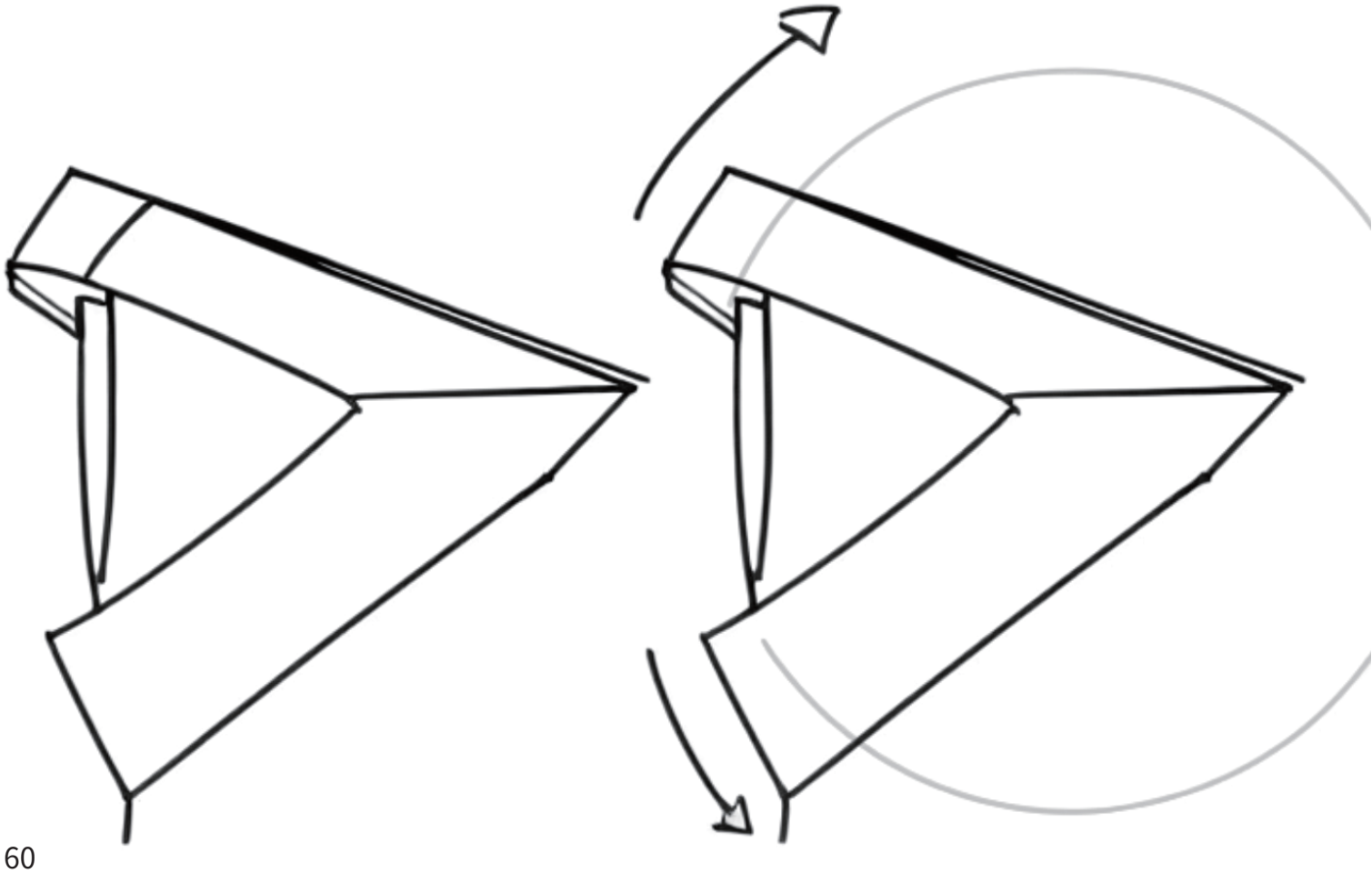


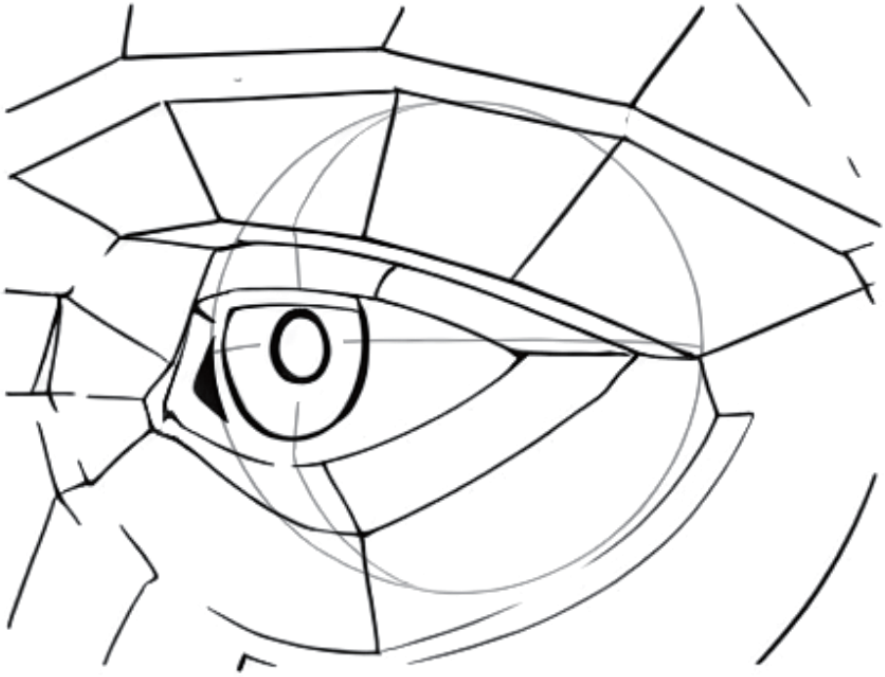






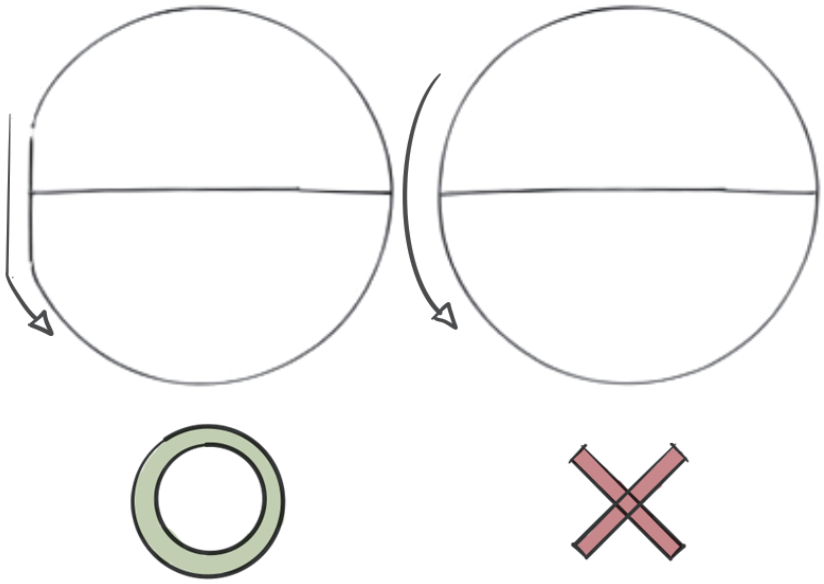
Due to the presence of the pupil,
the surrounding flesh
is formed in a circular shape.

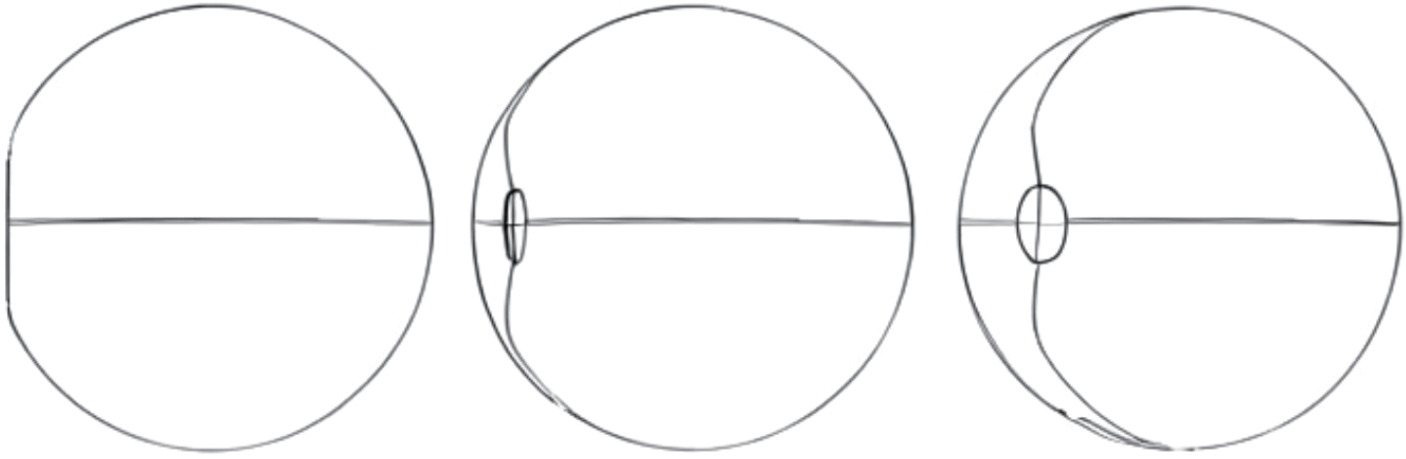


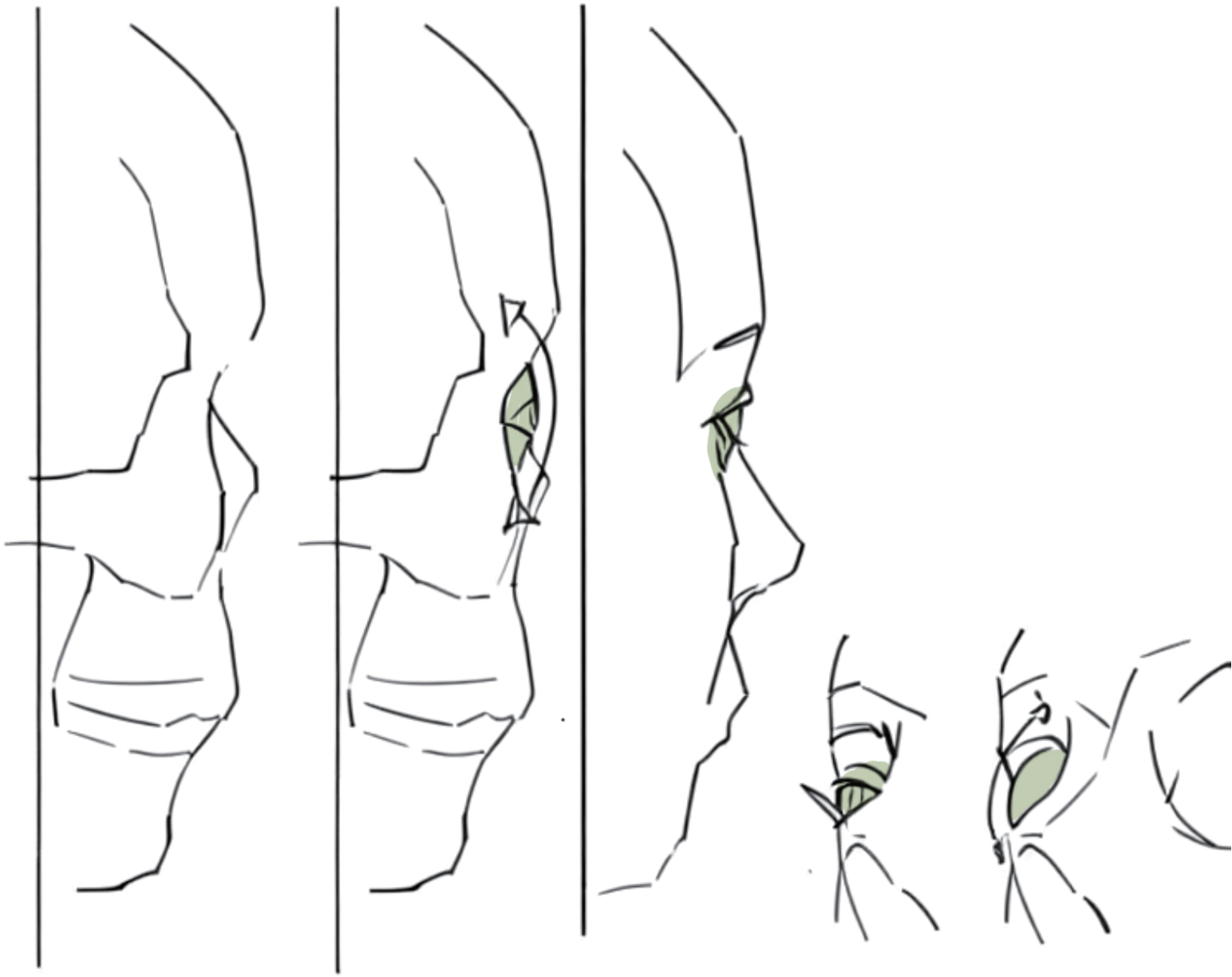


SIDE OF THE PUPIL

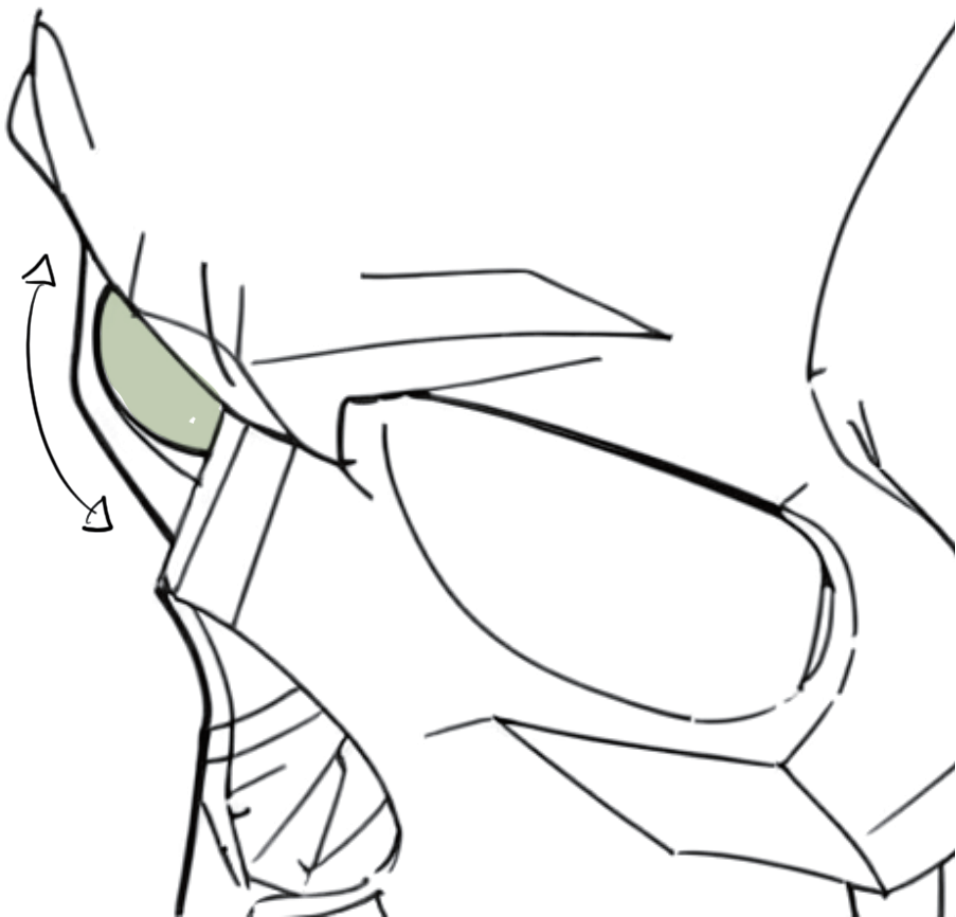
The pupil is not a circle,
but rather a shape
where the cornea is shaved.
However, when drawing eyes,
you should think about their
round shape.

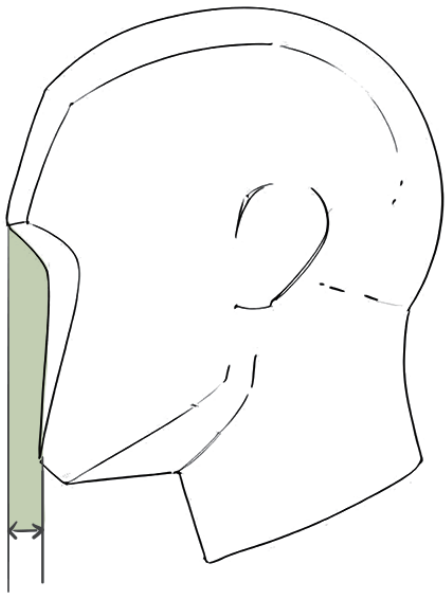




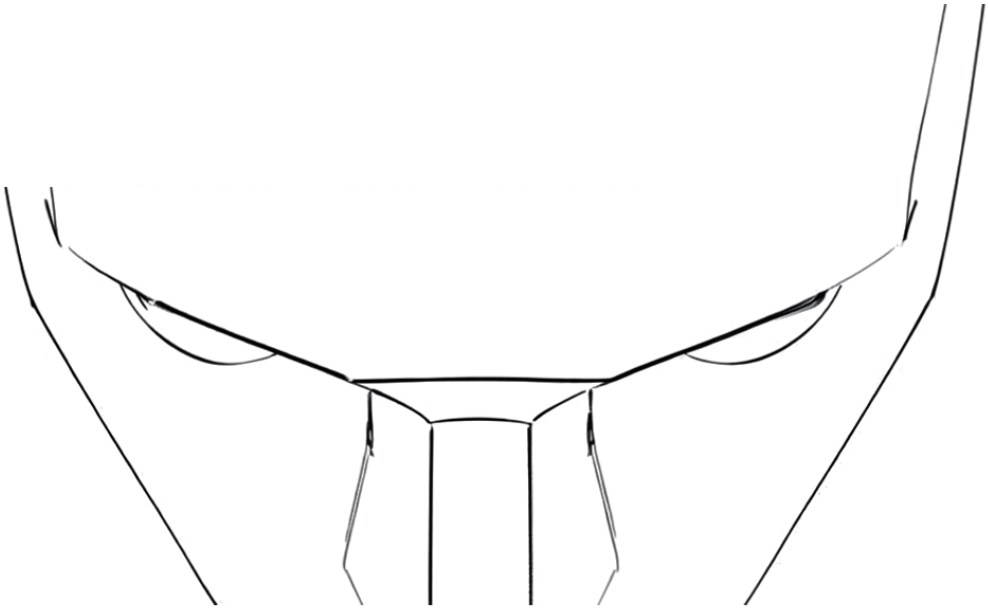


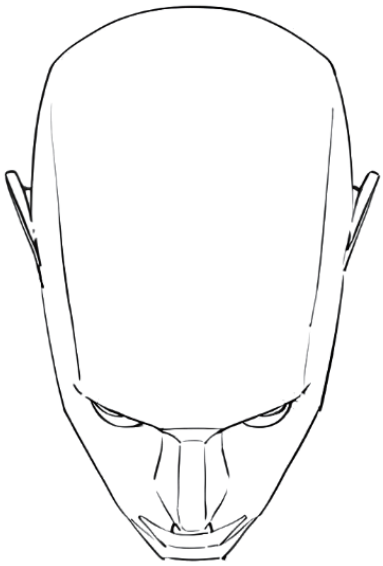
When drawing from the side, take into account the eyeballs and make them protrude.



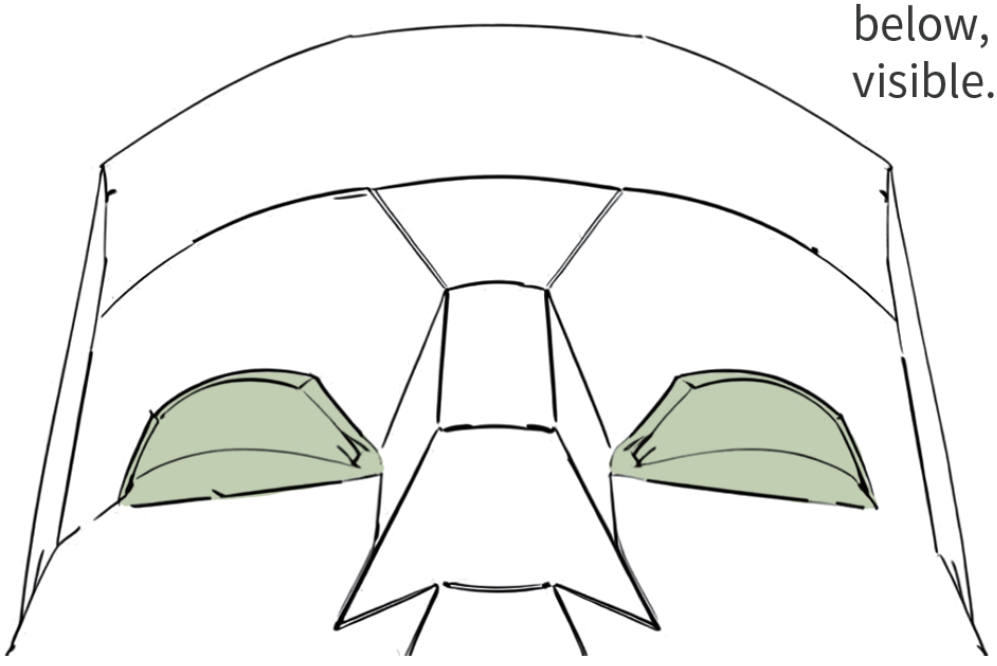


The eyes are barely visible from high angles due to the brow bone.

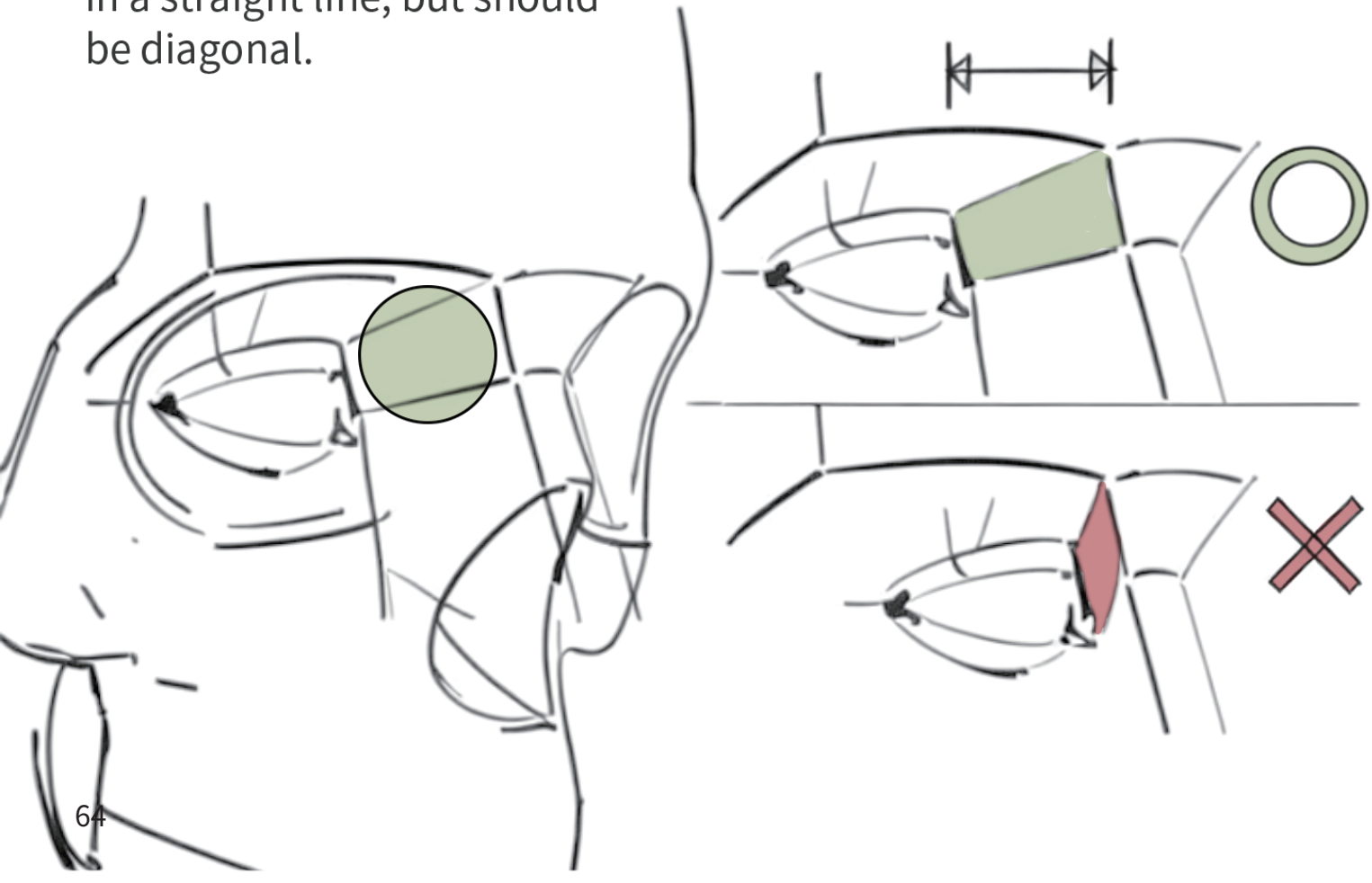




However, when viewed from below, the eyes are clearly visible.



When viewed from the side or three-quarter view, the eyes and eyebrows should not be in a straight line, but should be diagonal.



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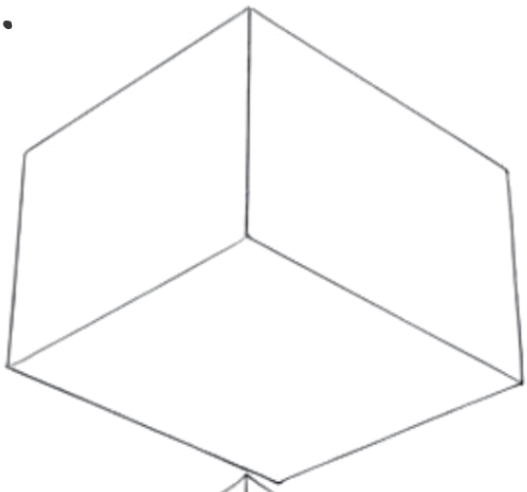

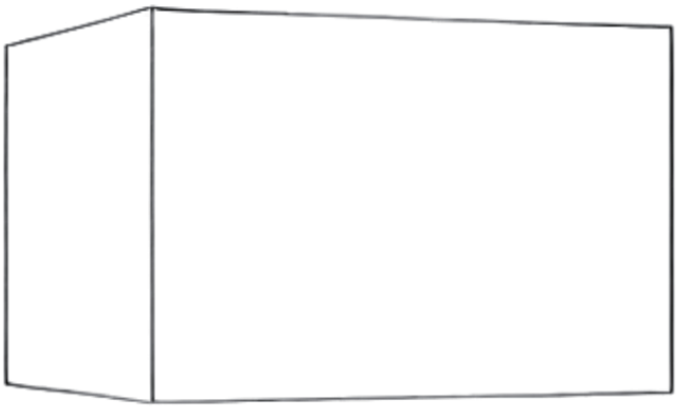

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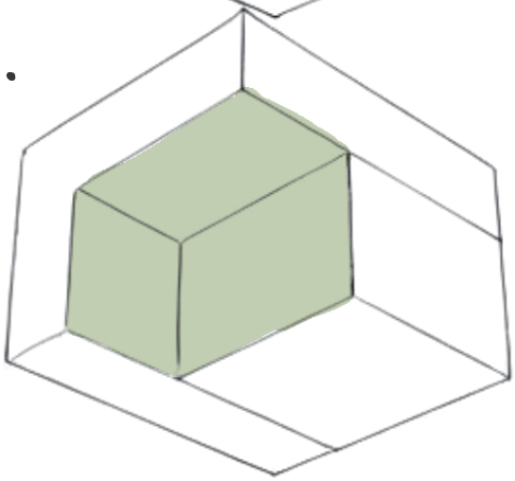

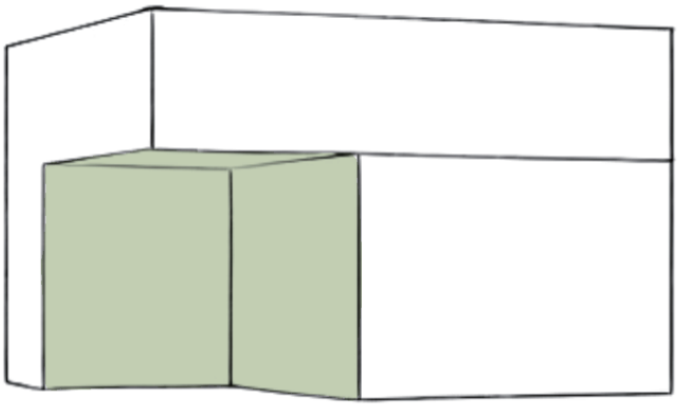

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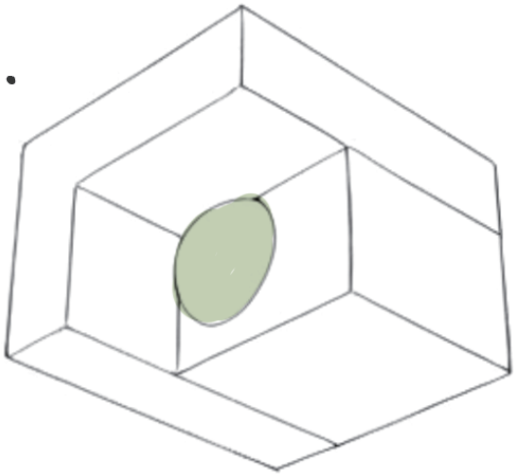

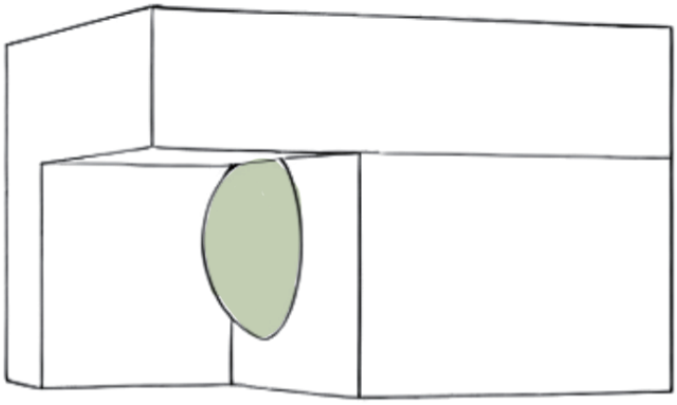

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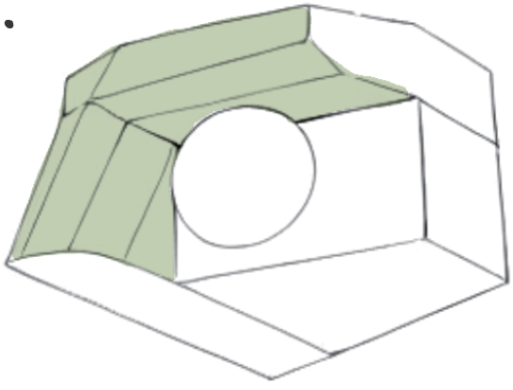
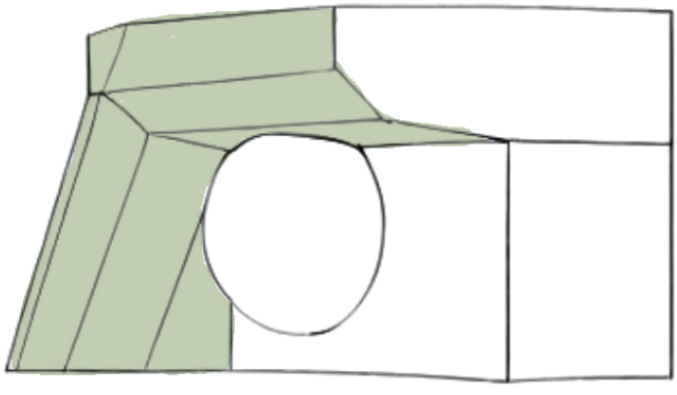
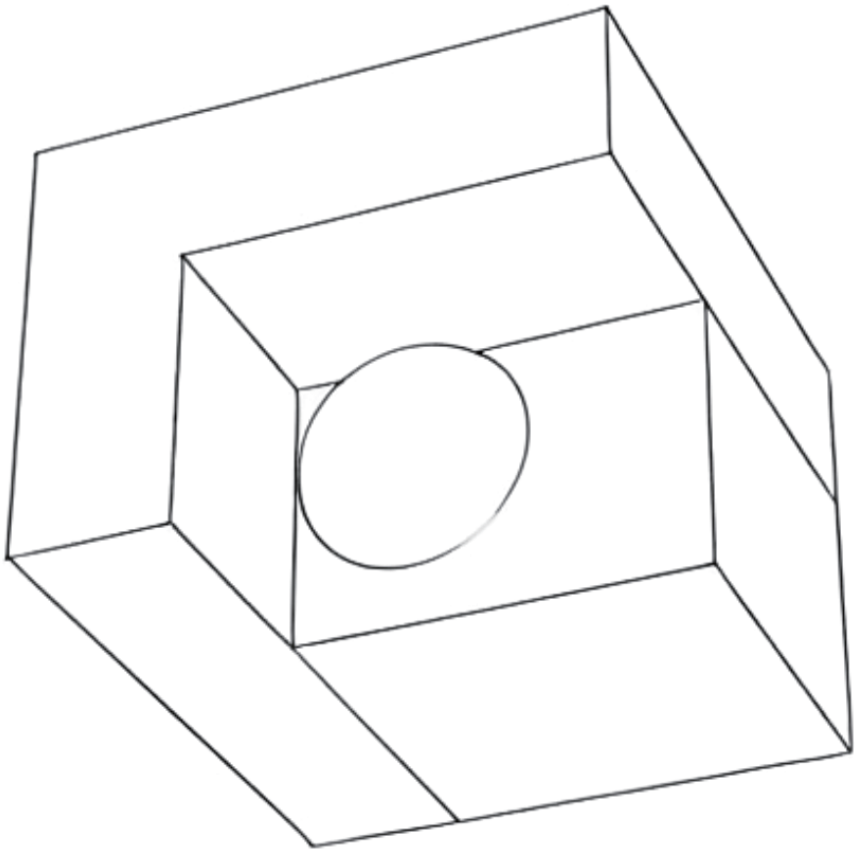
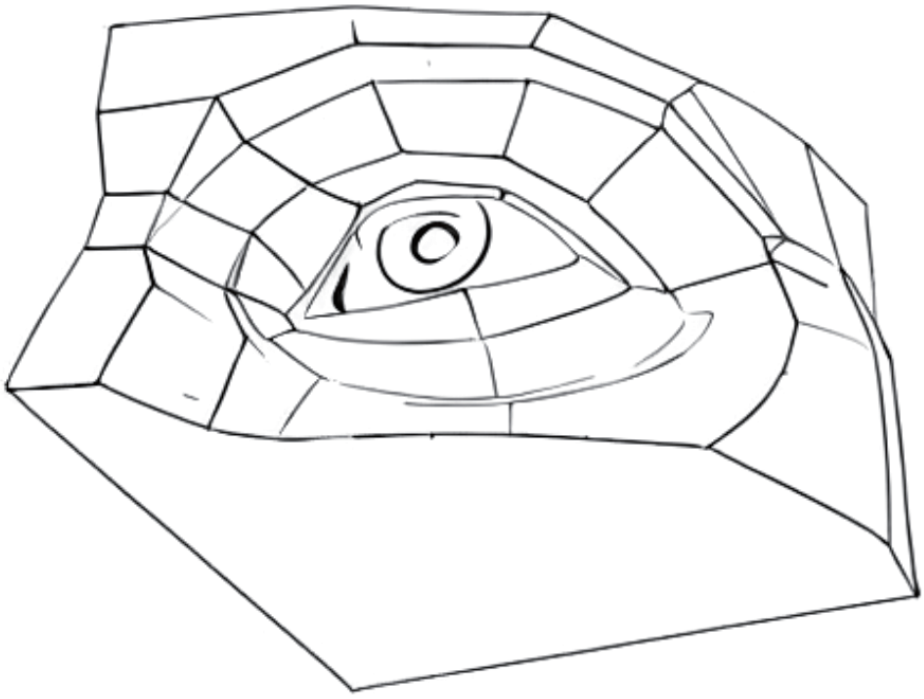


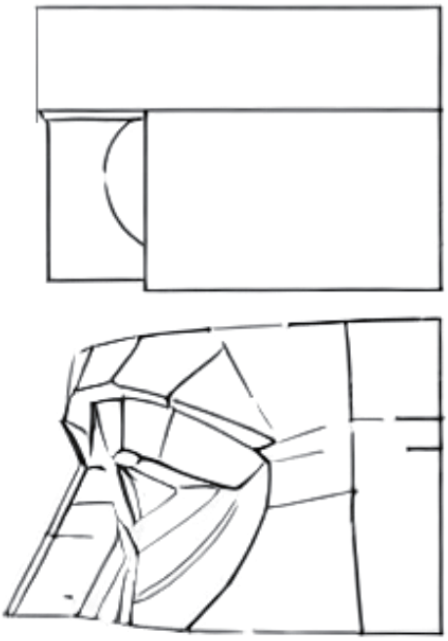


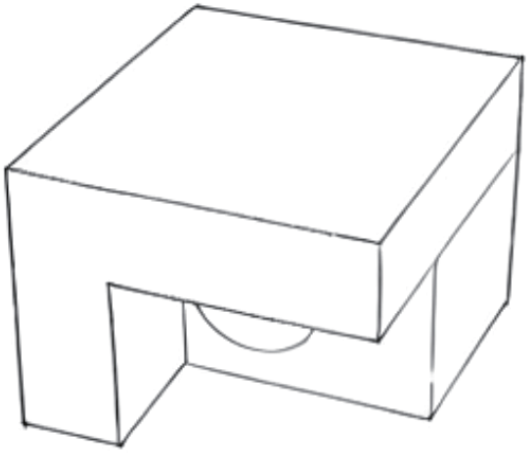


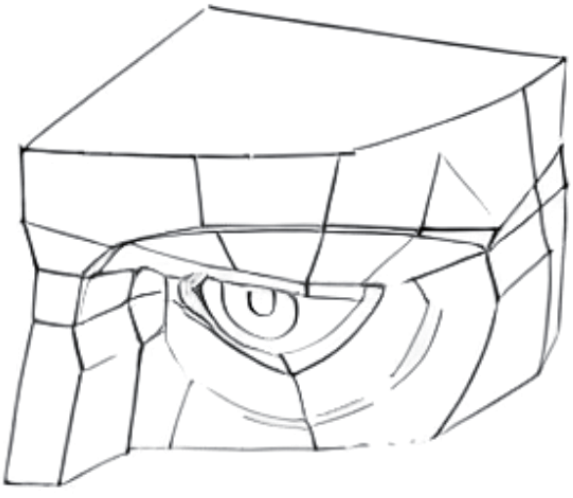
PLANES OF THE EYE

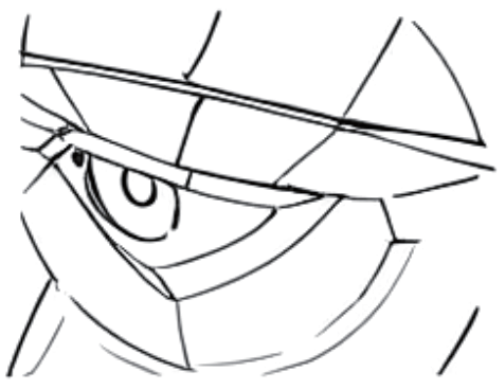
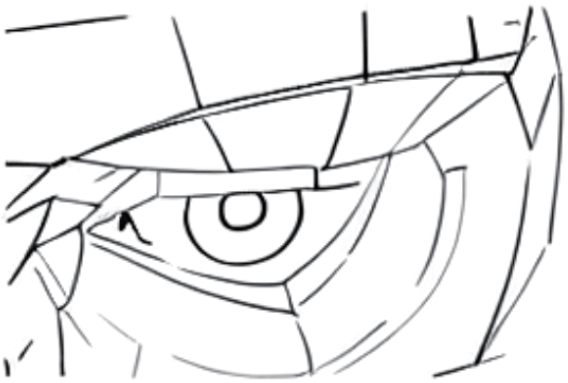
By using planes, you can more easily understand the complex shape of the eye. Let's go further and think about eyes from various angles.

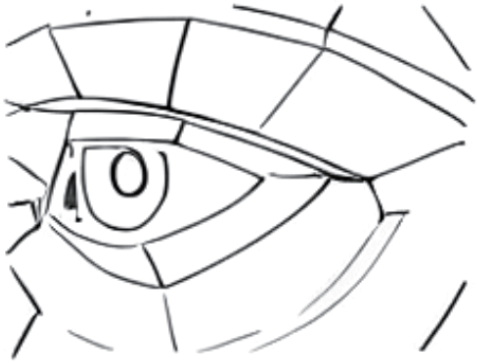
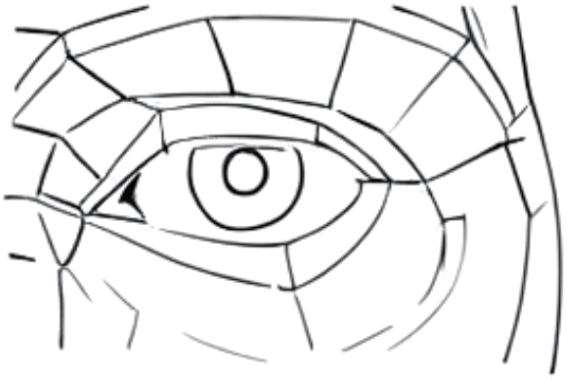


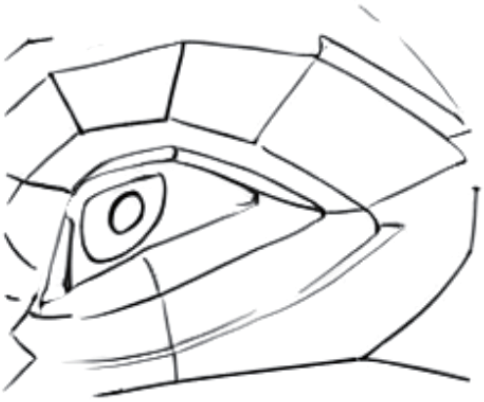
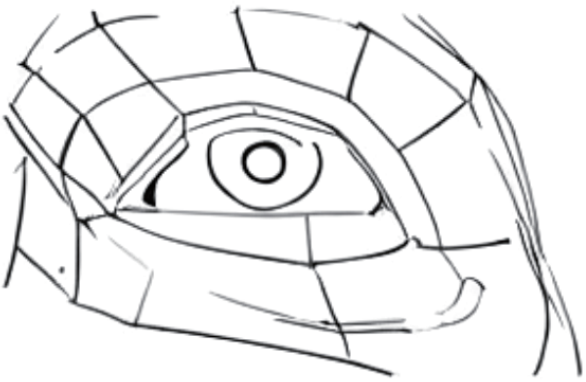






When aiming for realism,
creating the direction of eyebrow hairs is important.

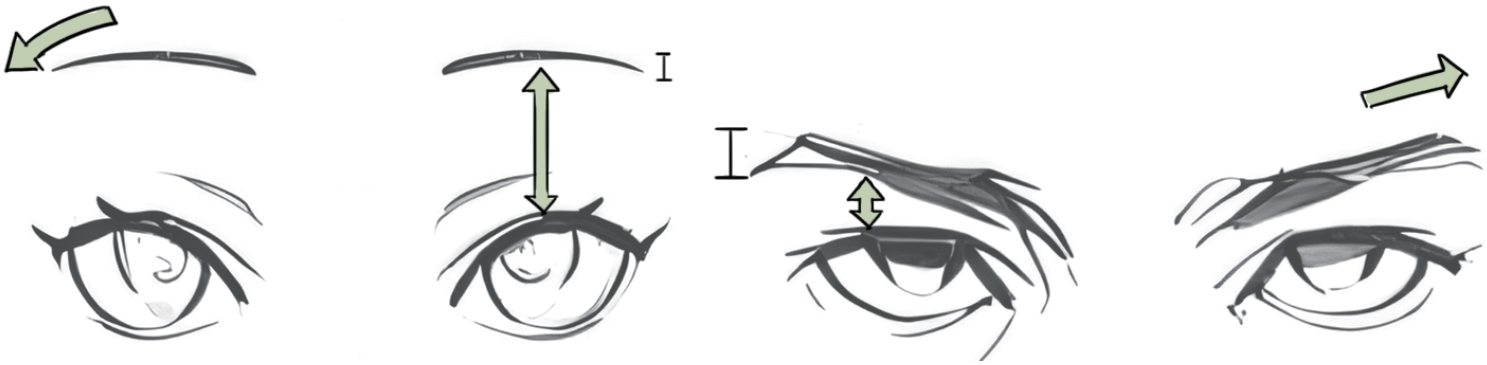
The thicker the eyebrows,
the stronger the willpower appears.

The higher the angle of the eyebrows,
the stronger they look.

Make the eyebrows droop a bit more.

Female have thin eyebrows, while male have thick ones.

Make the eyebrows rise a bit more.

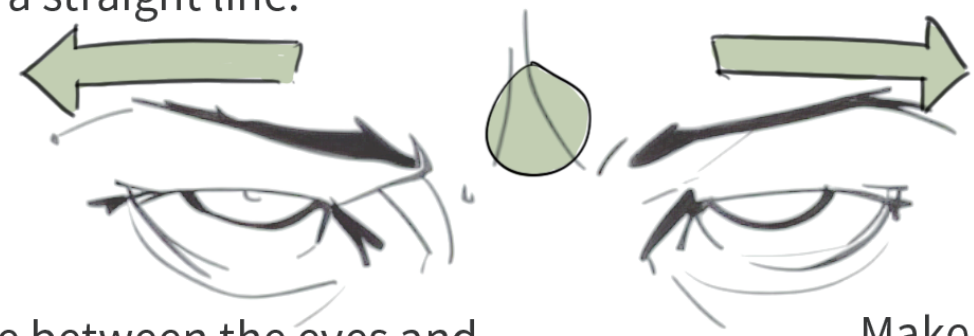


Female have longer distances between their eyes and eyebrows. Male are narrow.

For protagonists with a passionate concept, draw thick and sharply angled eyebrows.

When drawing the eyebrows almost nonexistent for villains, it creates a rugged and strong image.

Suspicious look:
eyebrows in a straight line.

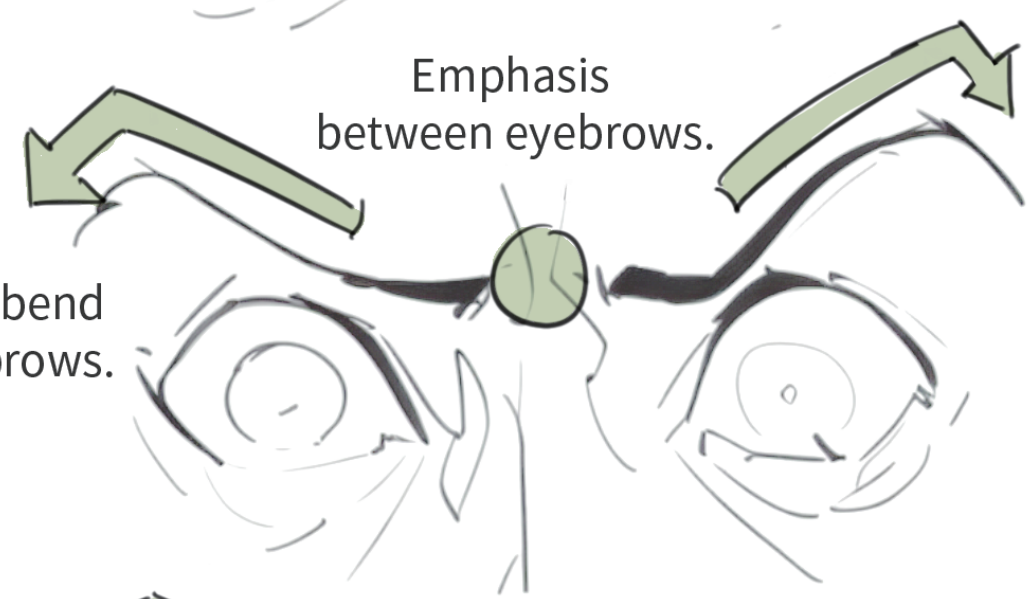


The distance between the eyes and eyebrows is widened.

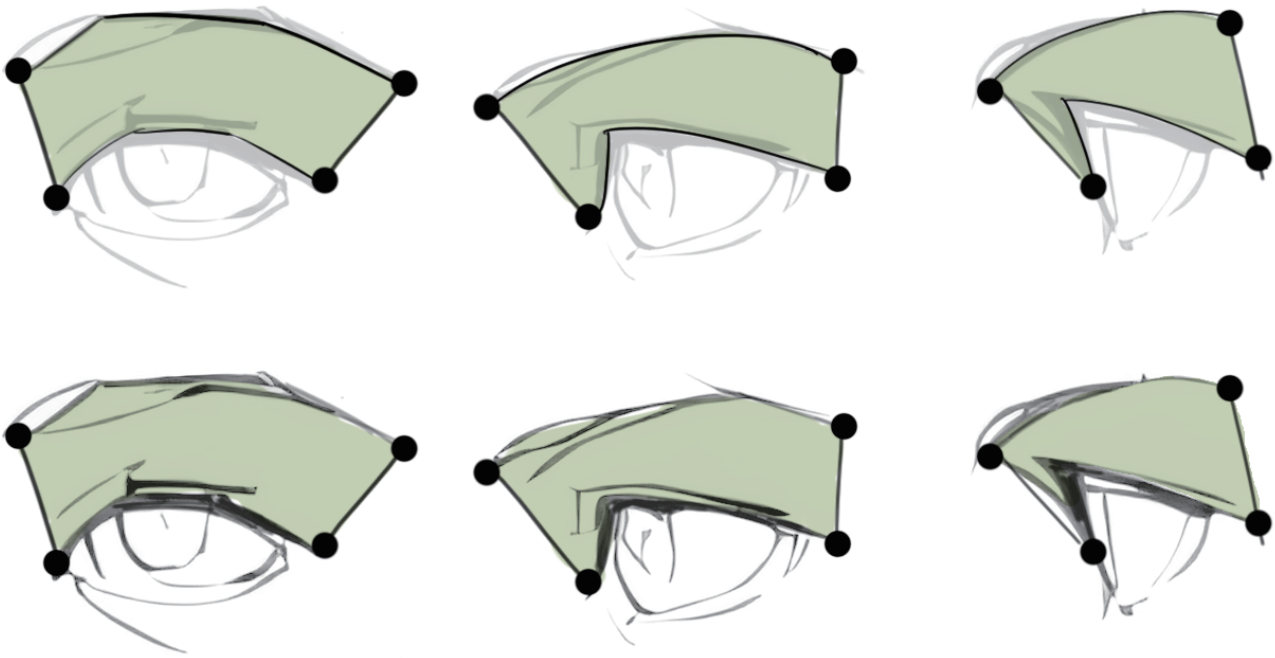
Make the eyebrows droop a bit more.

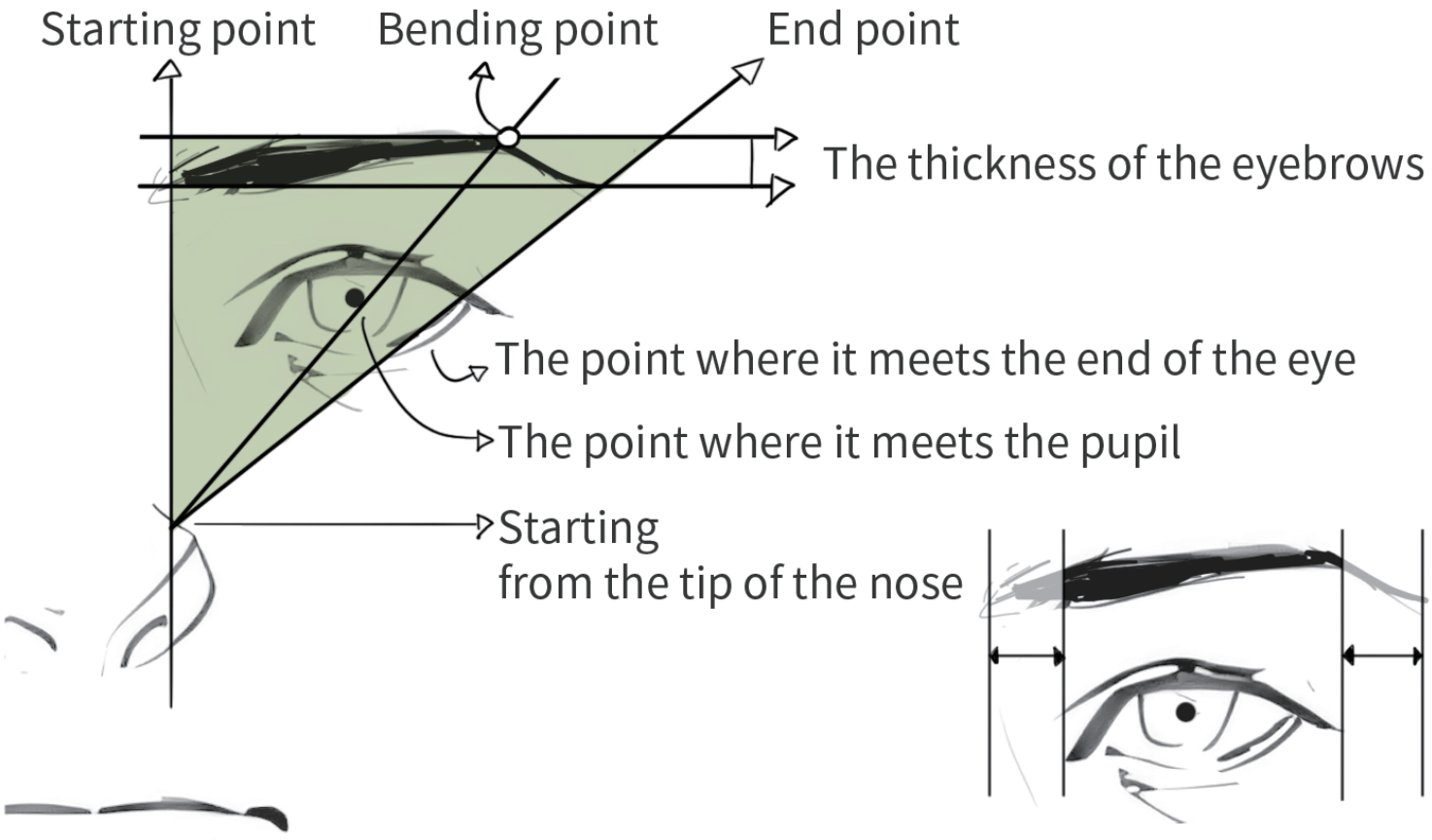
Emphasis
between eyebrows.

To sharply bend
the eyebrows.

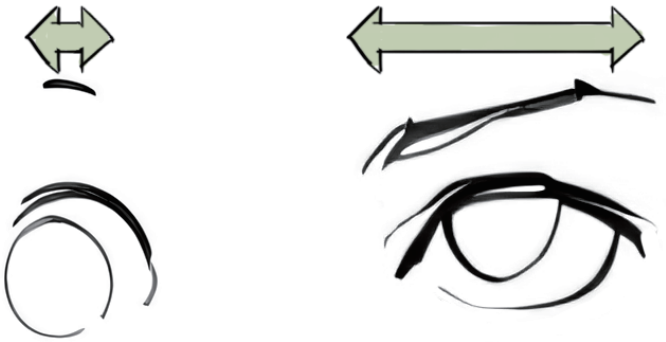


Bewildered expression:
One eyebrow is raised and one is straight

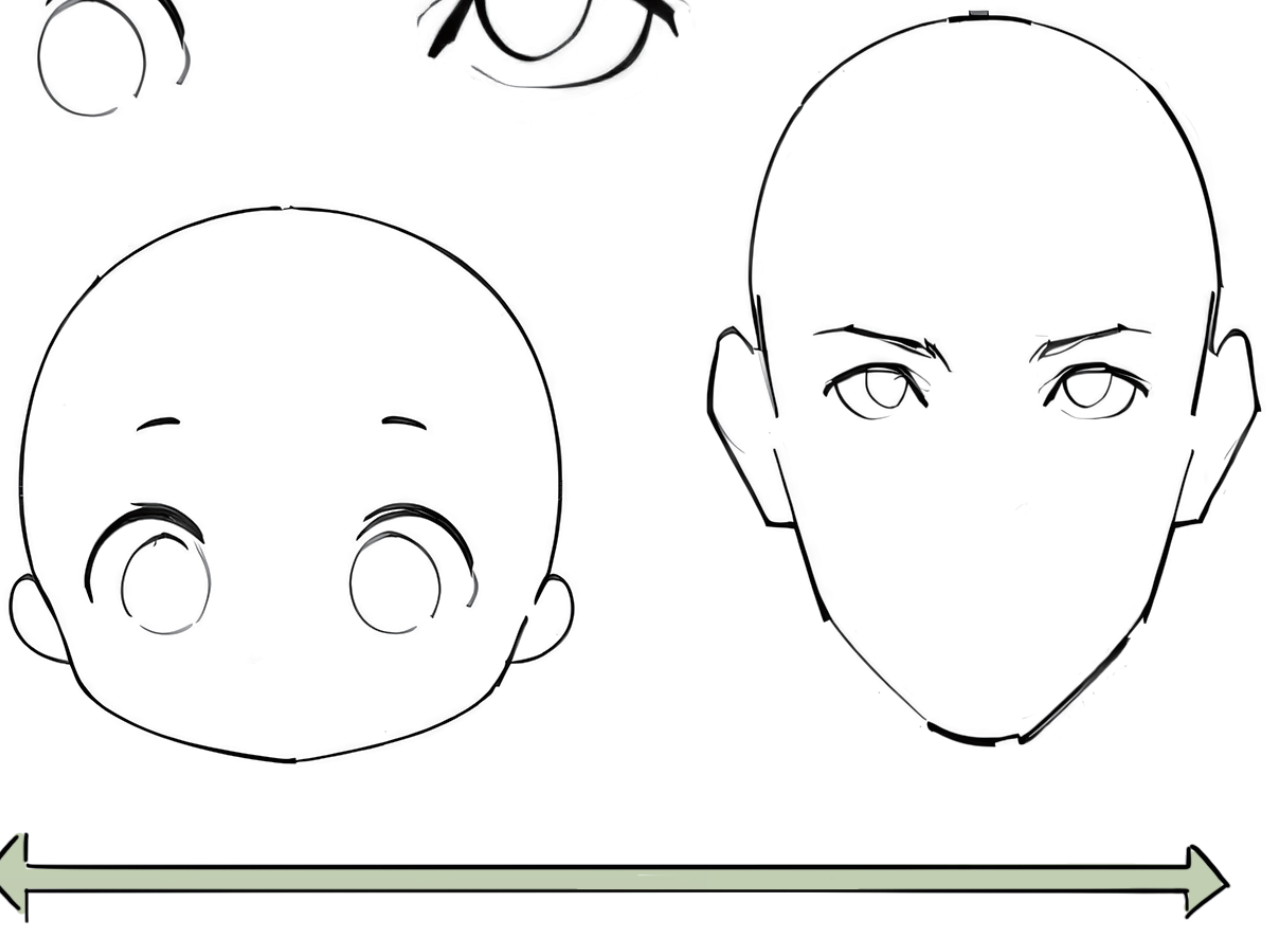


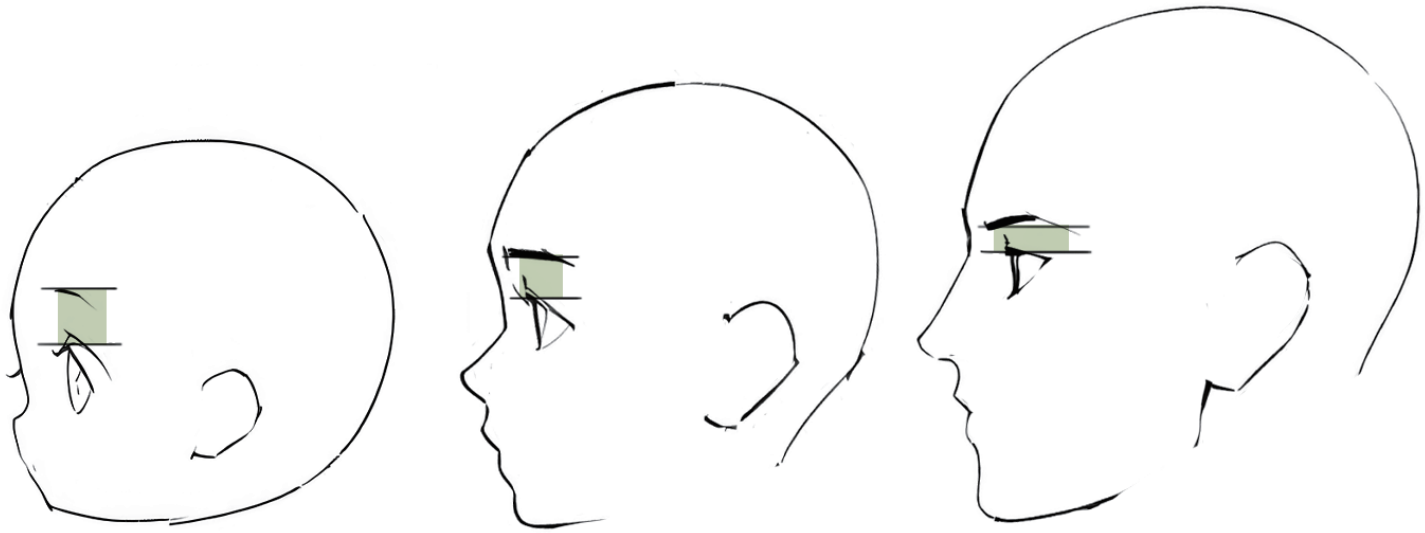


A simple method is to draw them slightly longer than the eyes.



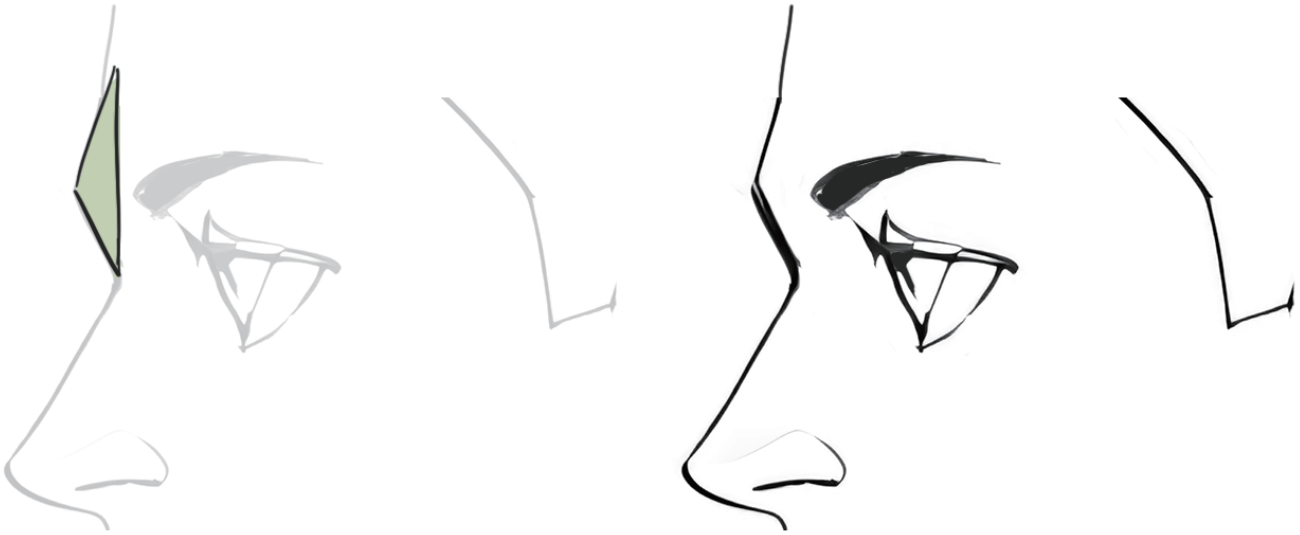
The more mature one becomes, the longer the eyebrows are drawn.



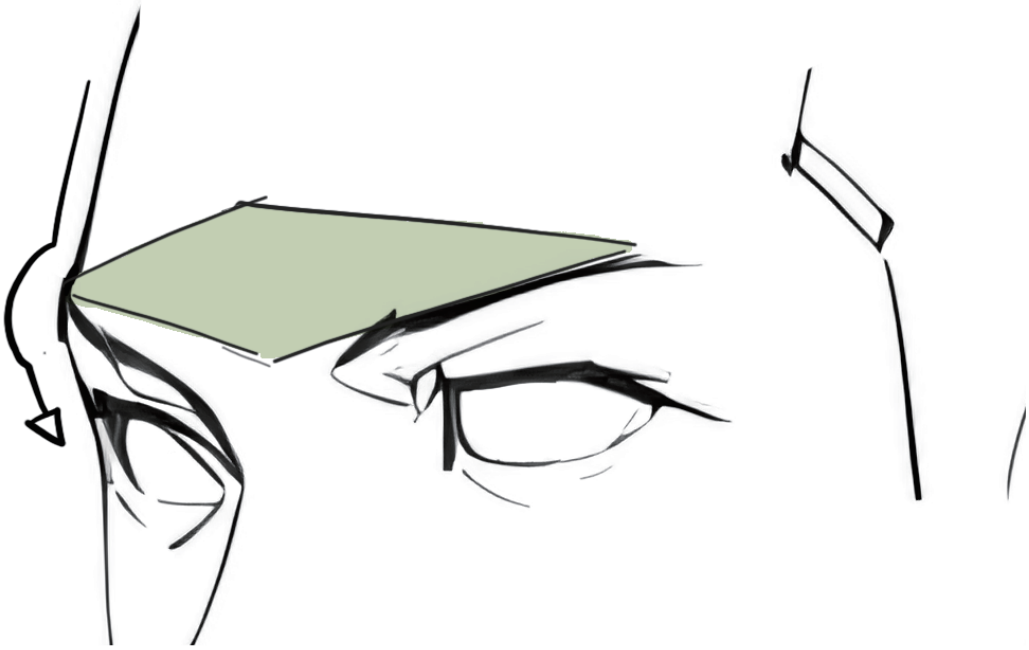


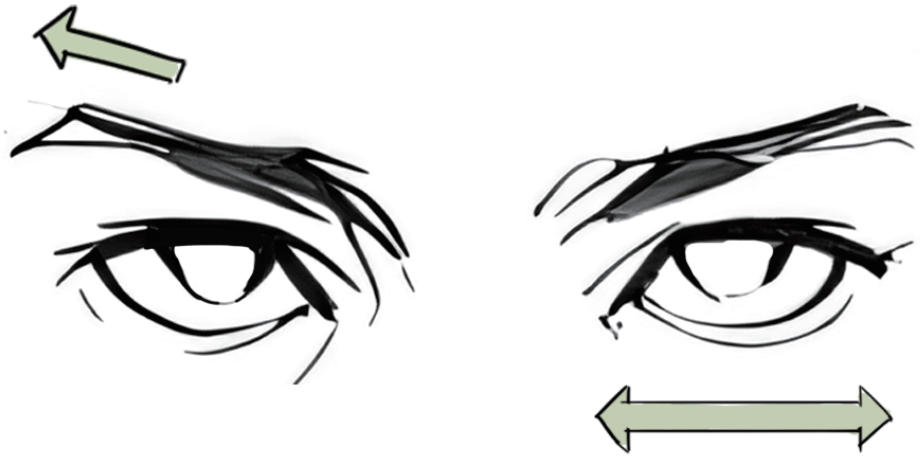
As one grows older, narrow the eyebrows and the length of the eyes.

When drawing the side of the face,
draw the eyebrow bone to protrude.



When drawing the half-side of the face,
If you make the eyebrow bone protrude slightly,
the details will come to life.

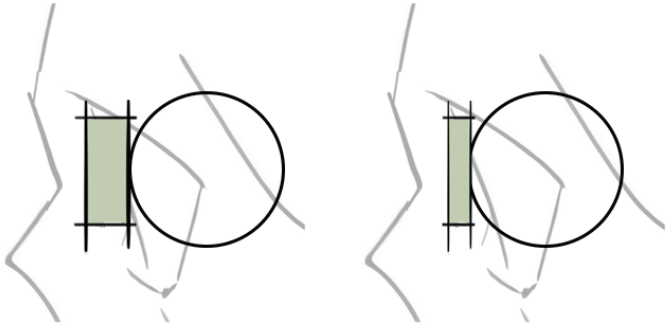


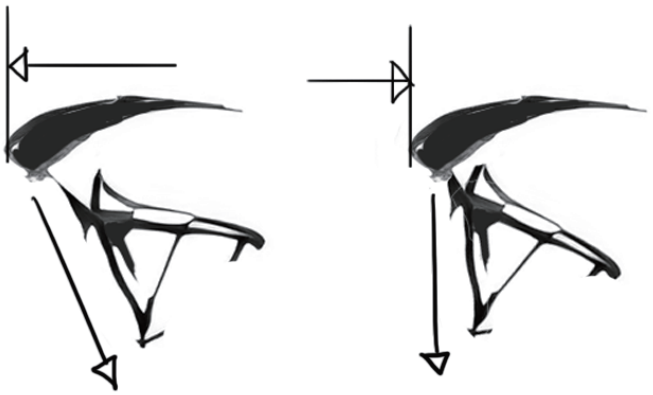


The eyebrows droop.

The eyes become shorter in length.

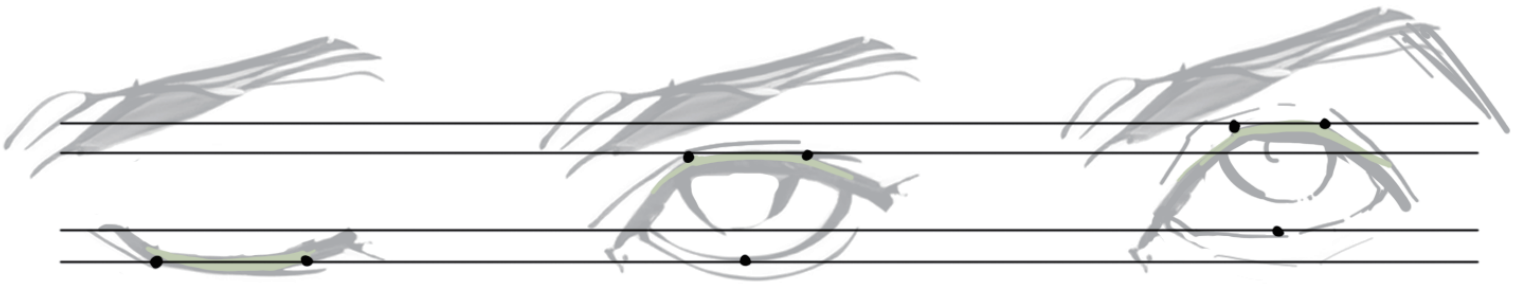
As one ages, the corners of the eyes and eyebrows droop,
and the length of the eyes becomes shorter due to the eyelid fat.





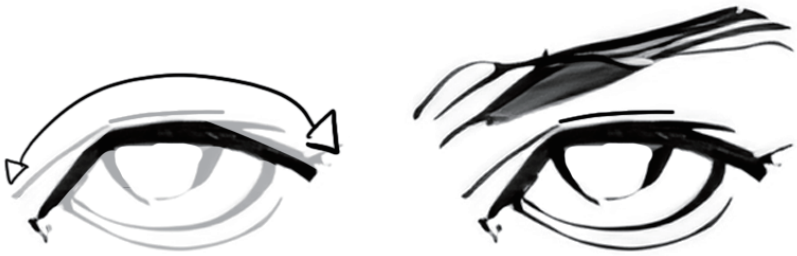
Asians have protruding eyeballs with a vertical angle,
while Europeans have eyeballs that are set inward,
so draw them with a slant.

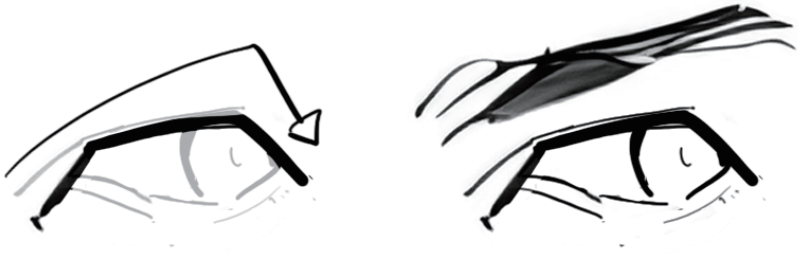
European Asian



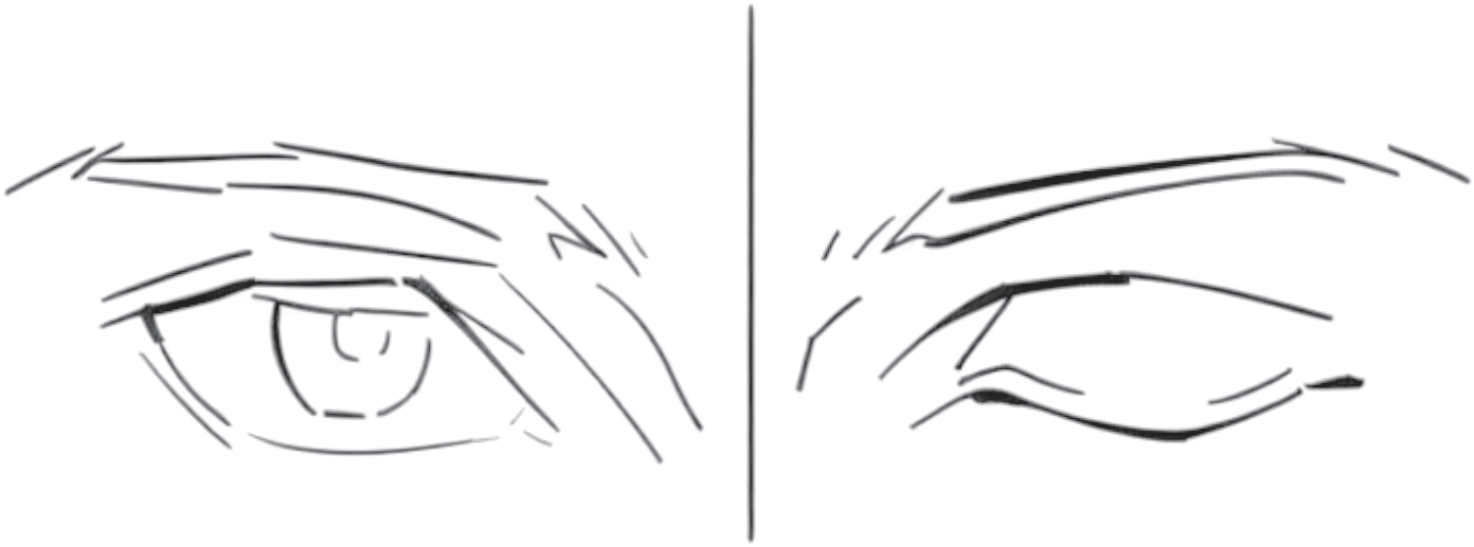
The lower part is positioned similarly when the eyes are open.

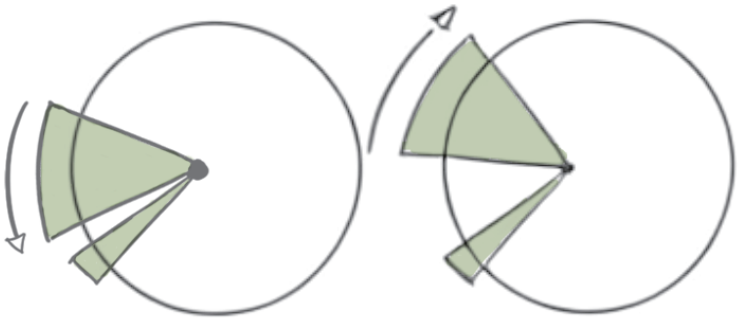
When the pupils are directed upwards, both the lower and upper lines rise.



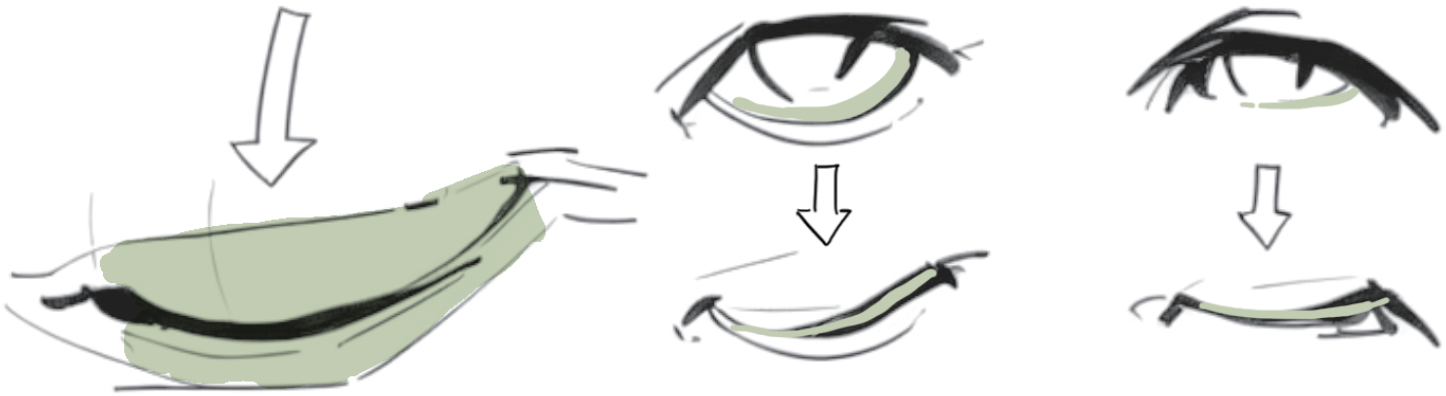


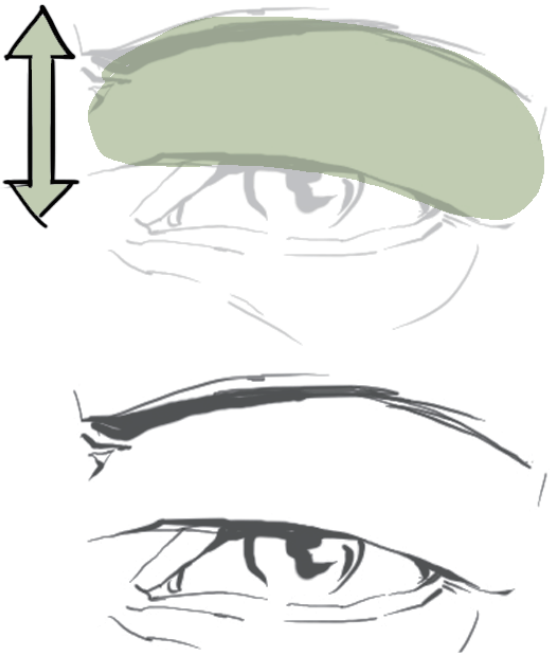
Depending on the direction of the pupils, the upper part of the eyes is drawn differently.

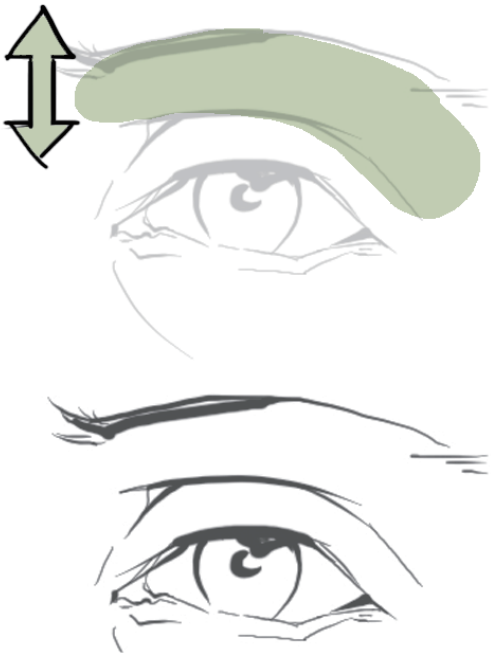




Regardless of the shape of the eyes,
if you follow the lower eyelid as a guide,
you can naturally draw a closed eye.

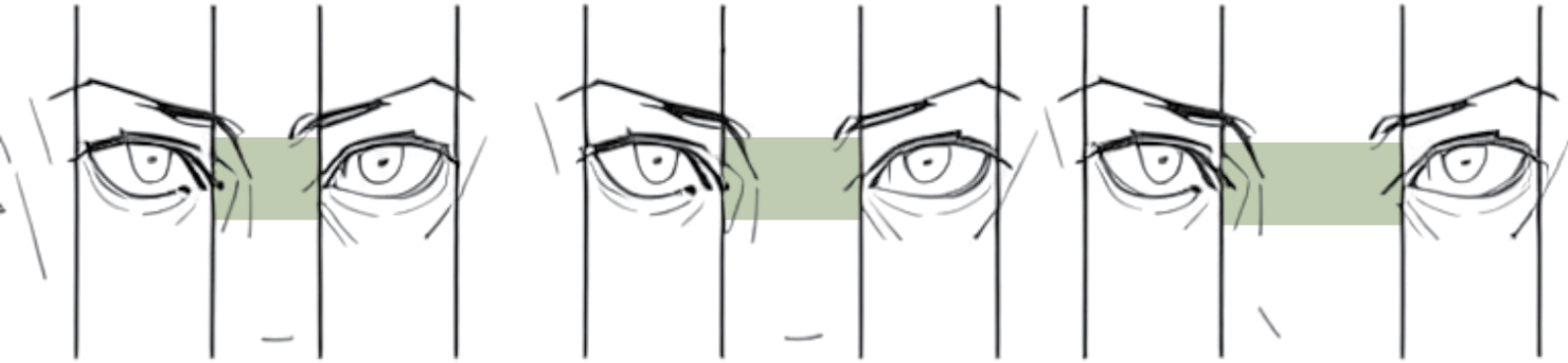




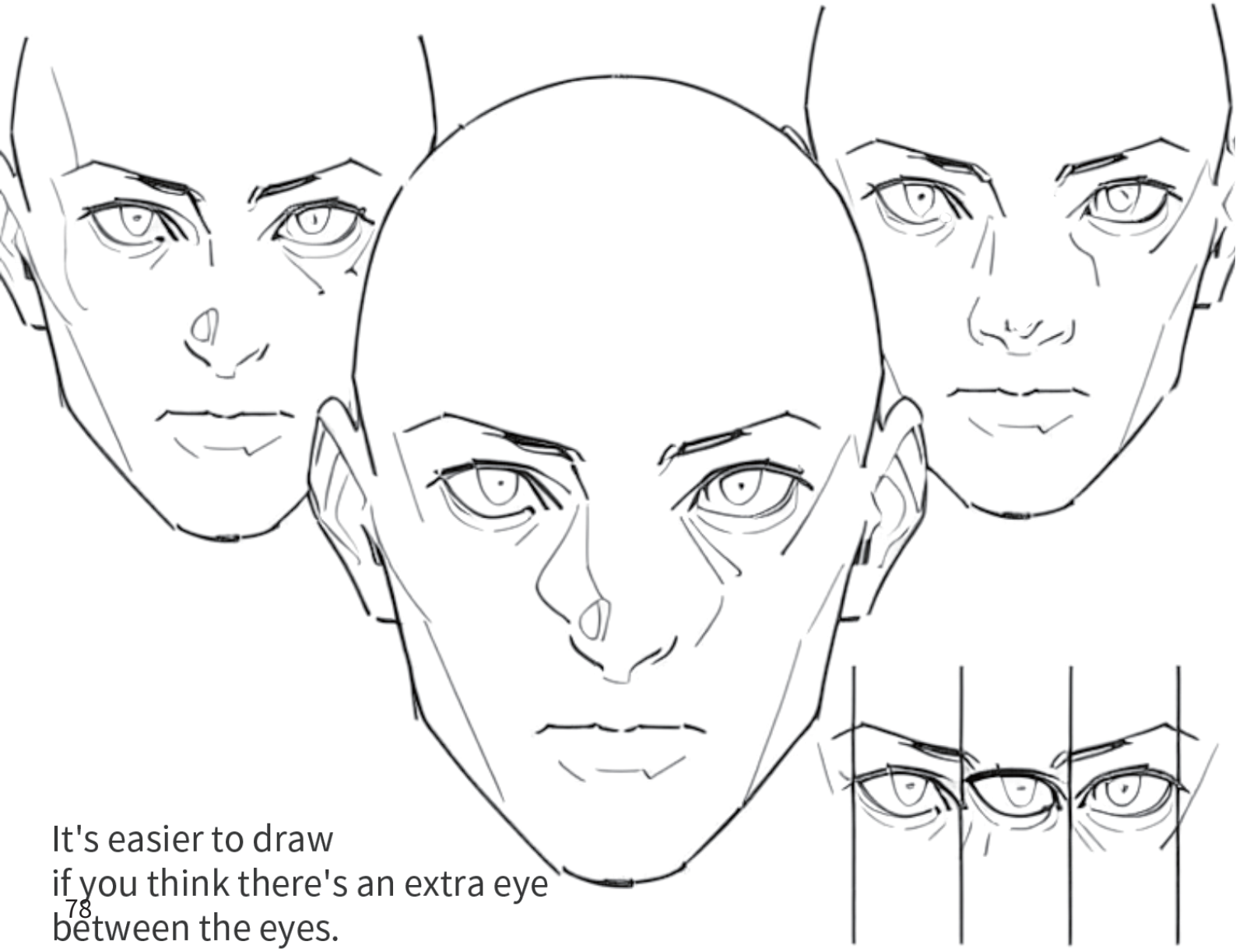


Draw a lot of flesh in eyes,
you can give a strong impression.

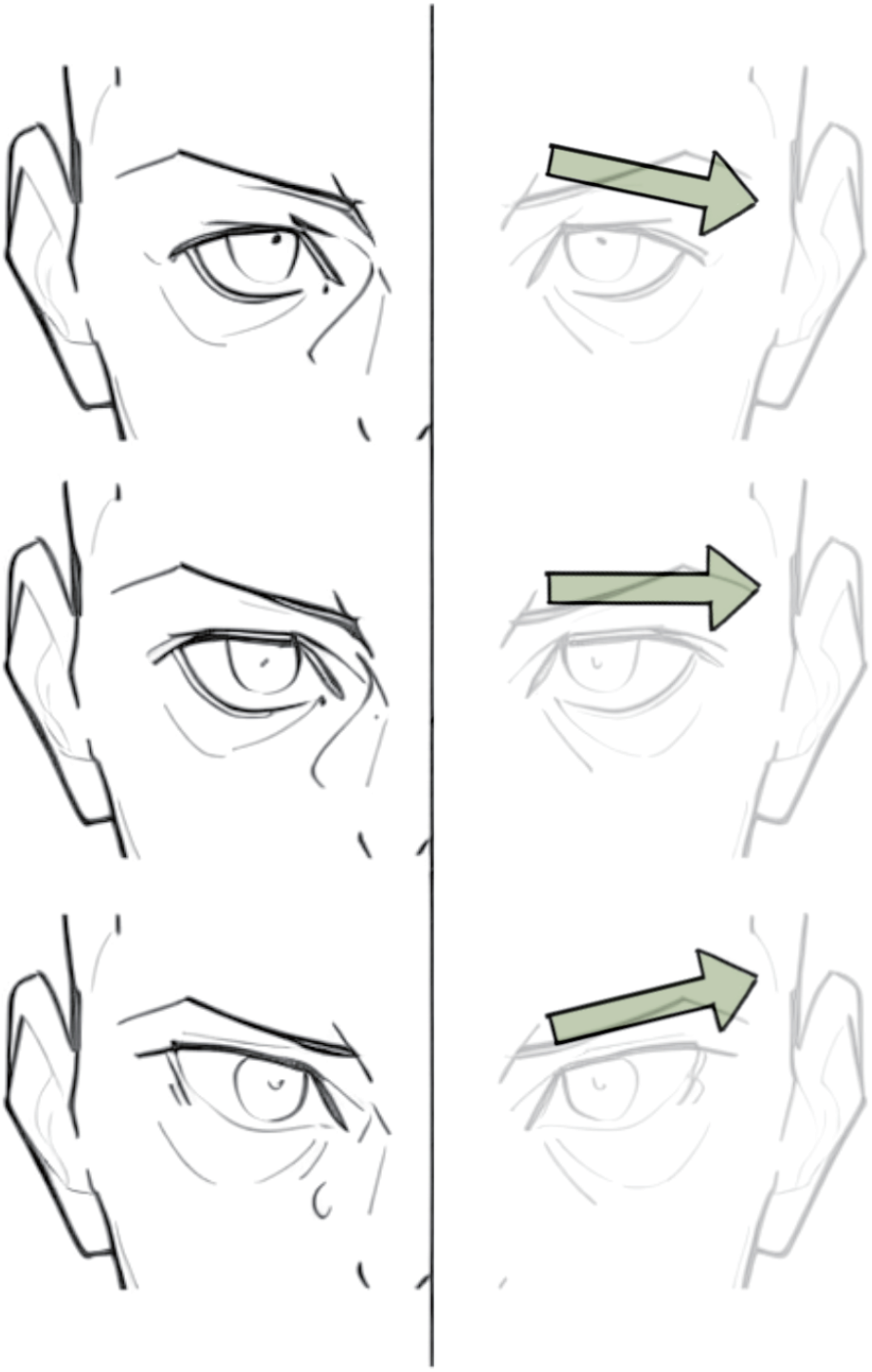
In general, it is natural to have an eye-to-eye ratio of 1:1:1.
However, if you adjust the space between the eyes according to the character's characteristics, the character's personality will come to life.



1:0.7:1 1:1:1 1:1.4:1



It's easier to draw
if you think there's an extra eye
between the eyes.

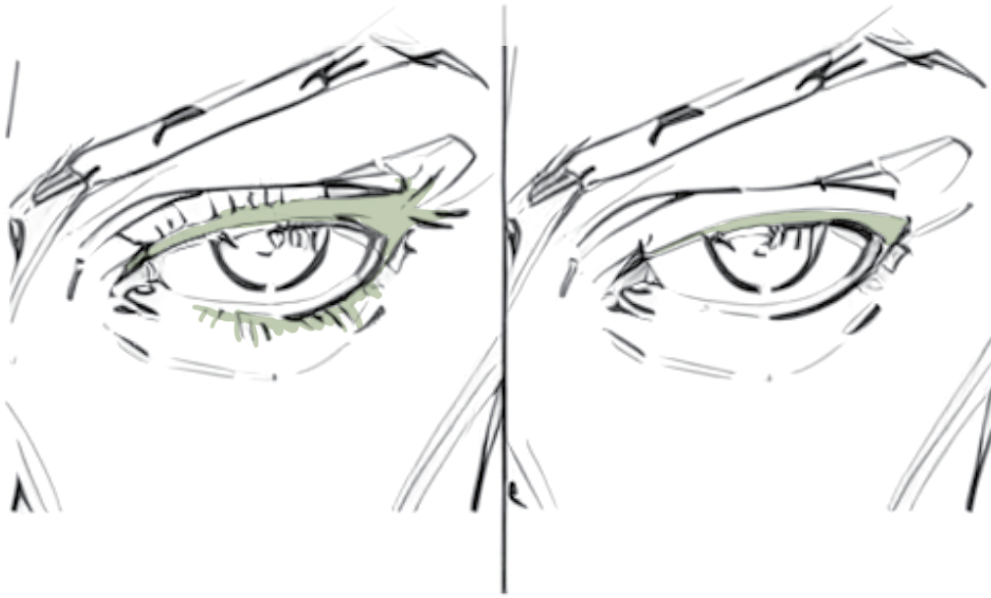


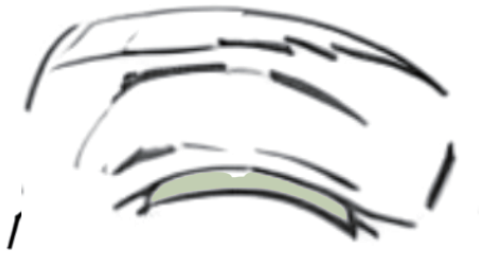
CORNER OF THE EYE

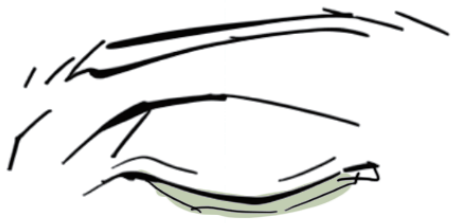
Just by changing the angle of the eye's tail, the impression can be different.

EYELASHES

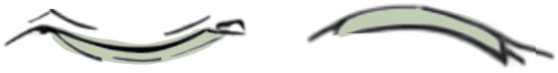
If there are many eyelashes, it looks like a female, and if there are few, it looks like a male.





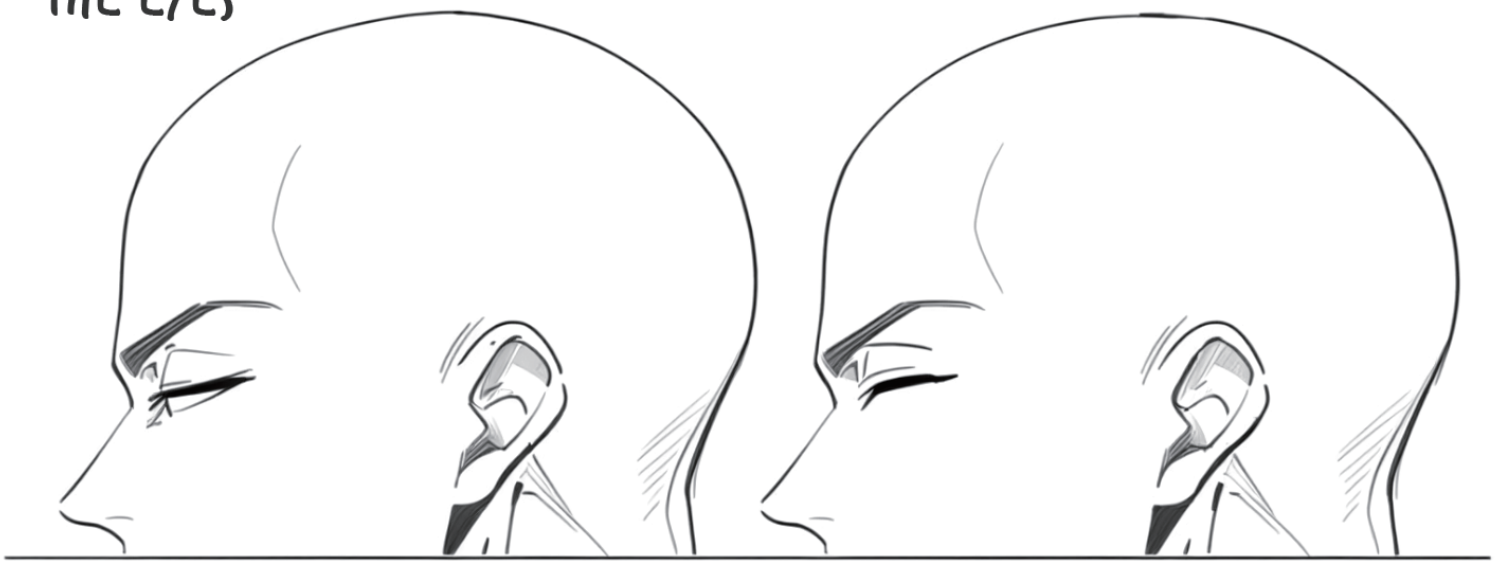


If you turn your closed eyes vertically, they will form the corners of your eyes smiling.



CLOSING THE EYES

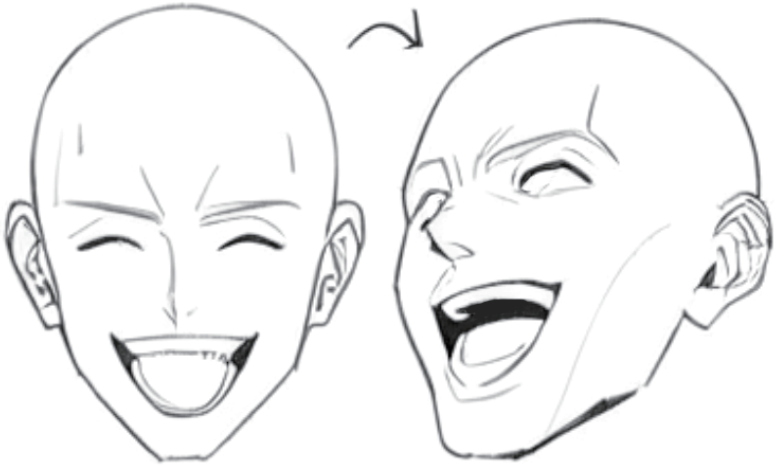
SMILING



CLOSING THE EYES

SMILING

Even with a smiling expression, different meanings can be conveyed through the size of the mouth, whether the eyes are wide open or closed, and other factors.

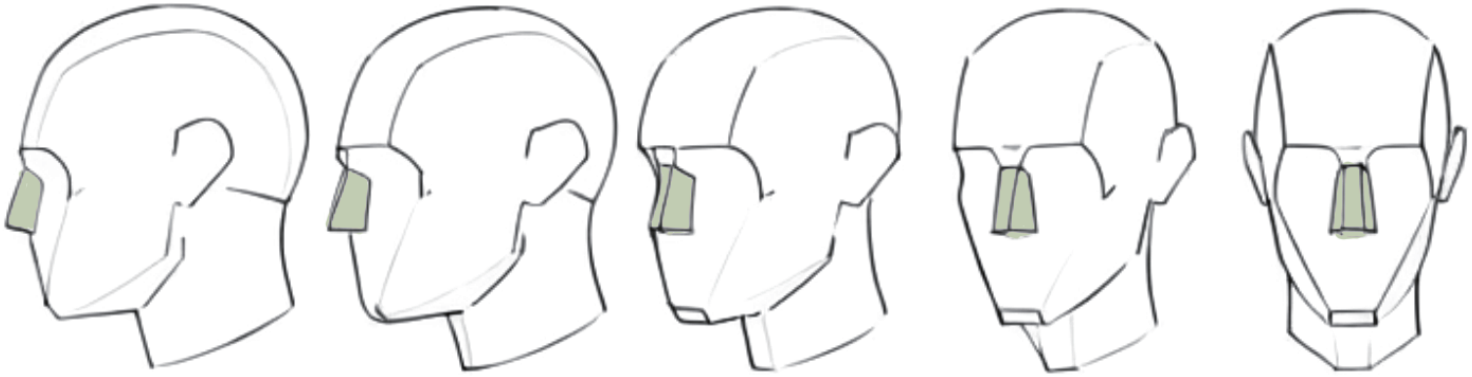


The angle can also make a difference. Viewing from bottom to top angle can maximize the feeling of laughter.

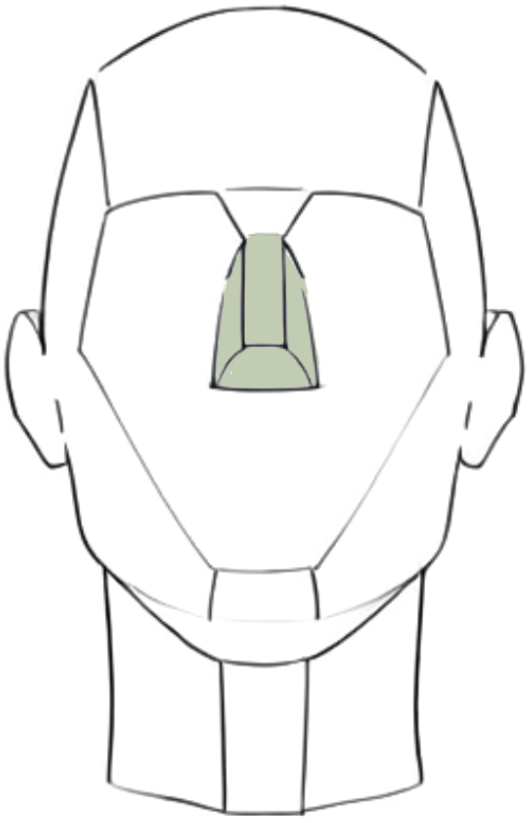
When making a surprised expression, enlarging the eyes and shrinking the pupils can make it more dramatic.

The smaller the pupils are like dots, the more surprised the expression becomes.

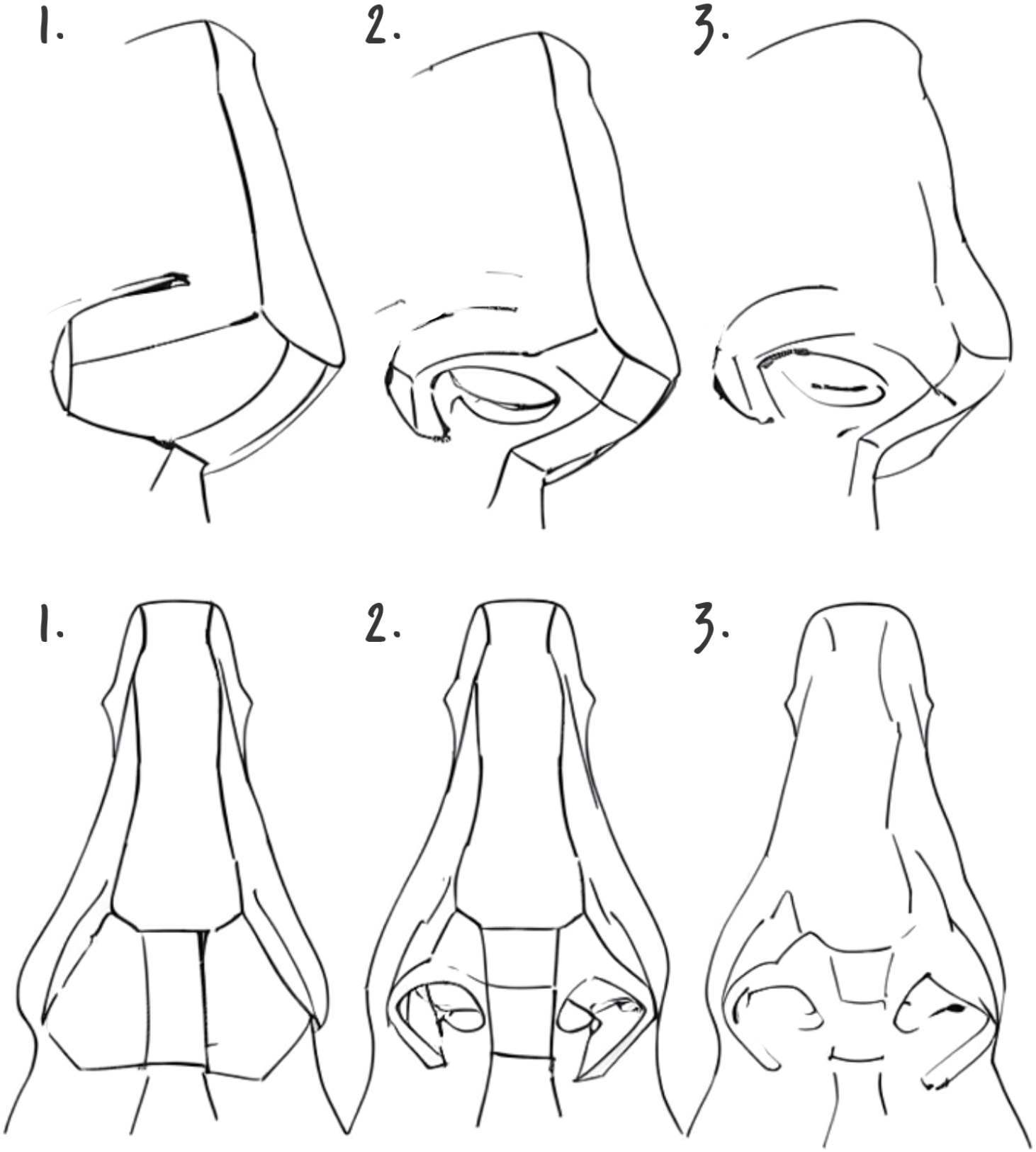
03.
NOSE

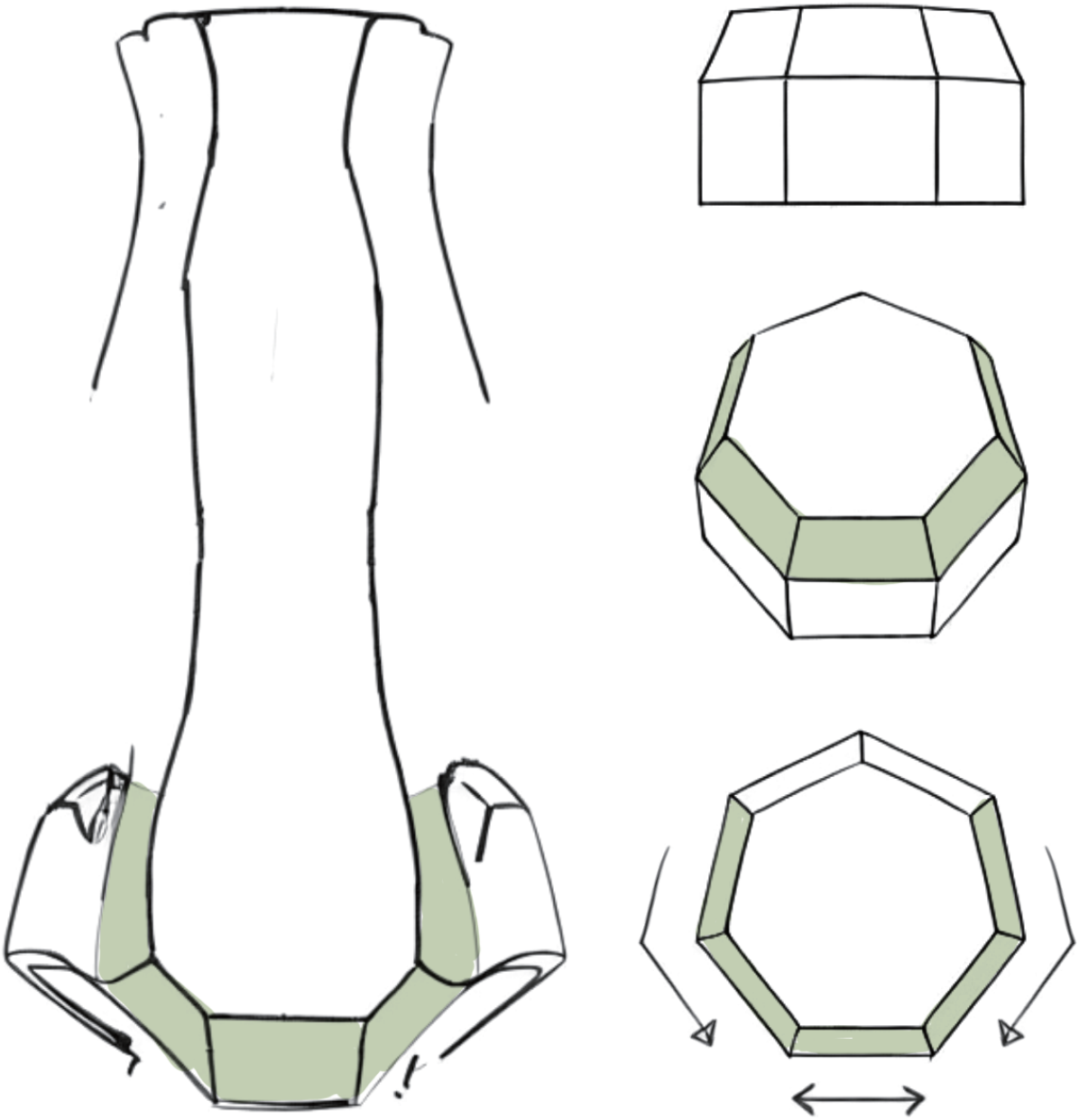


The reason why the nose is drawn first among facial features is because it plays an important role in centering the face.

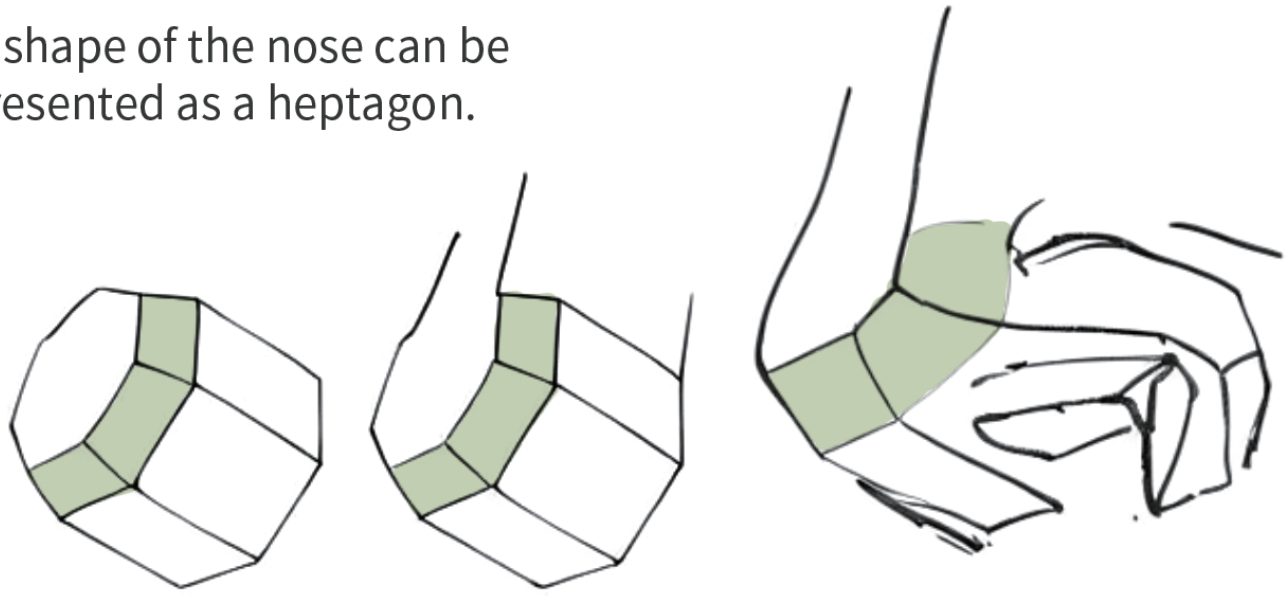


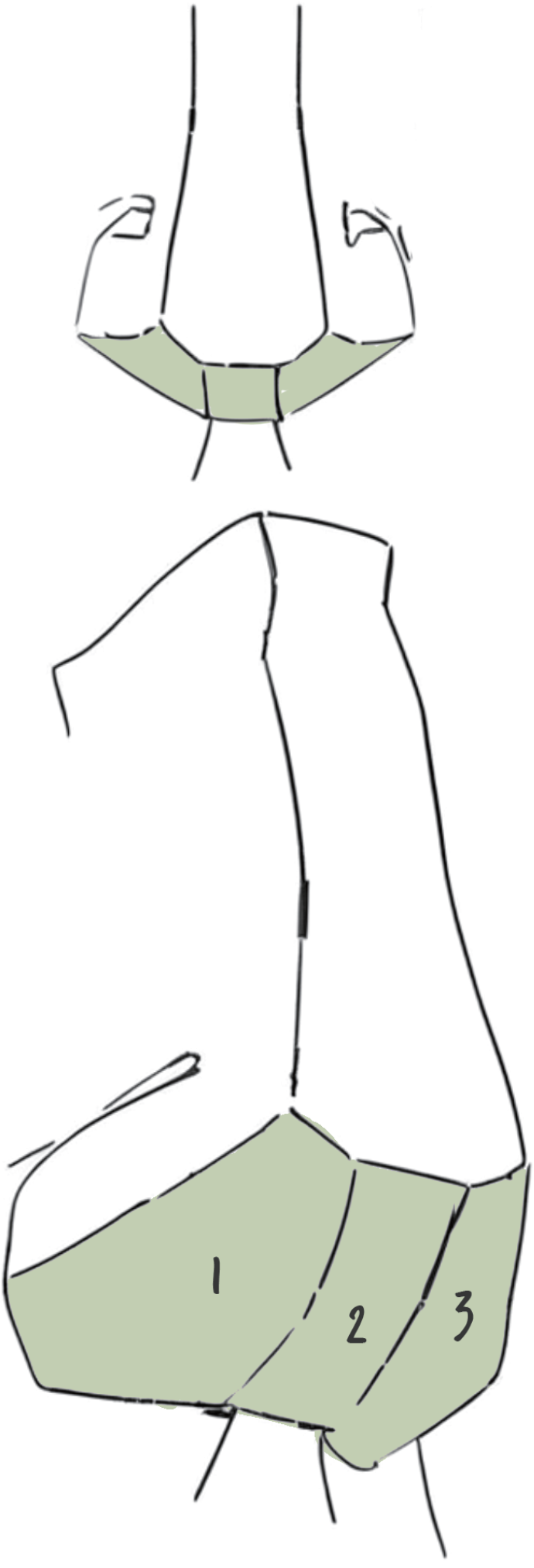
NOSE STEP BY STEP





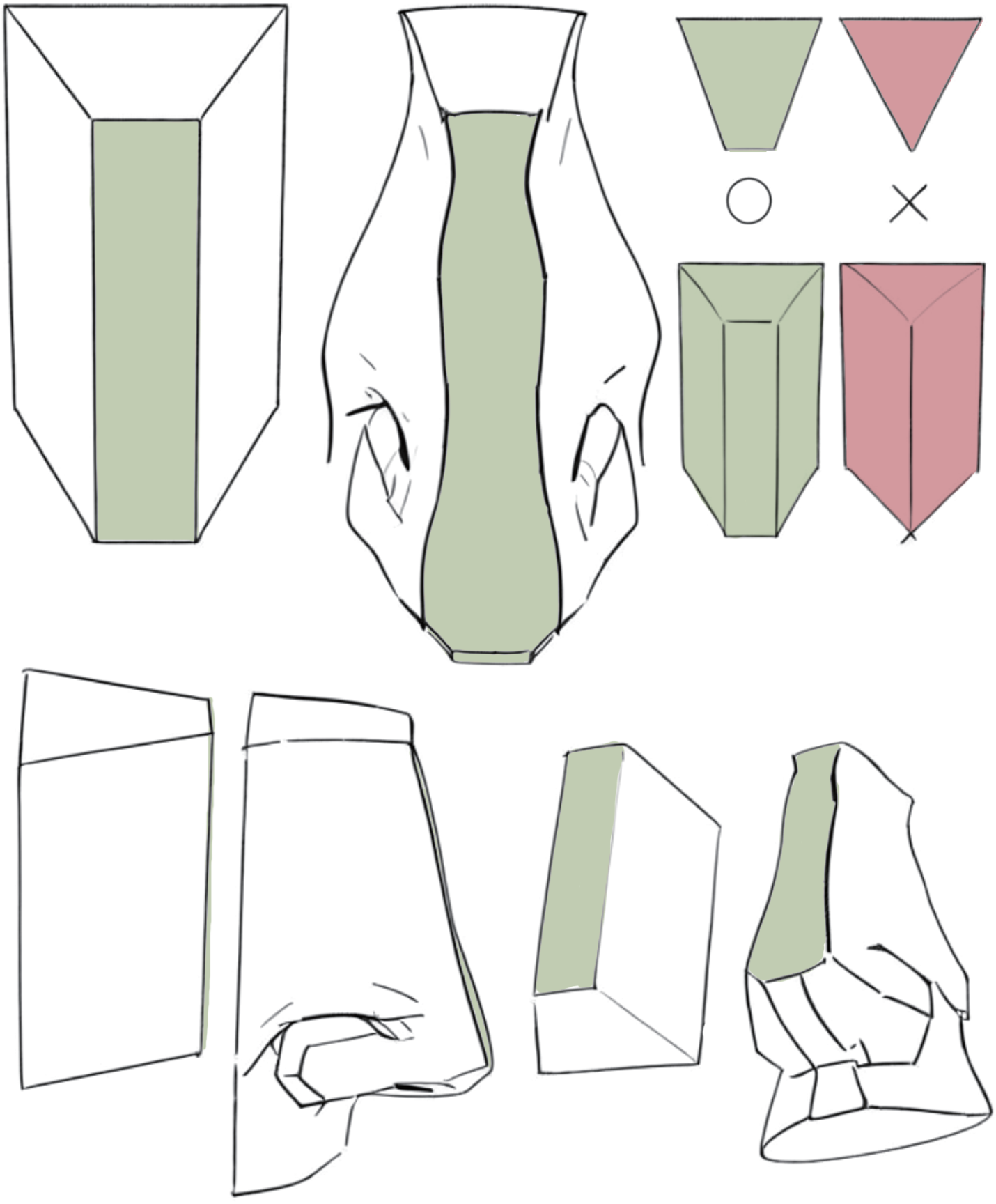
The shape of the nose can be represented as a heptagon.





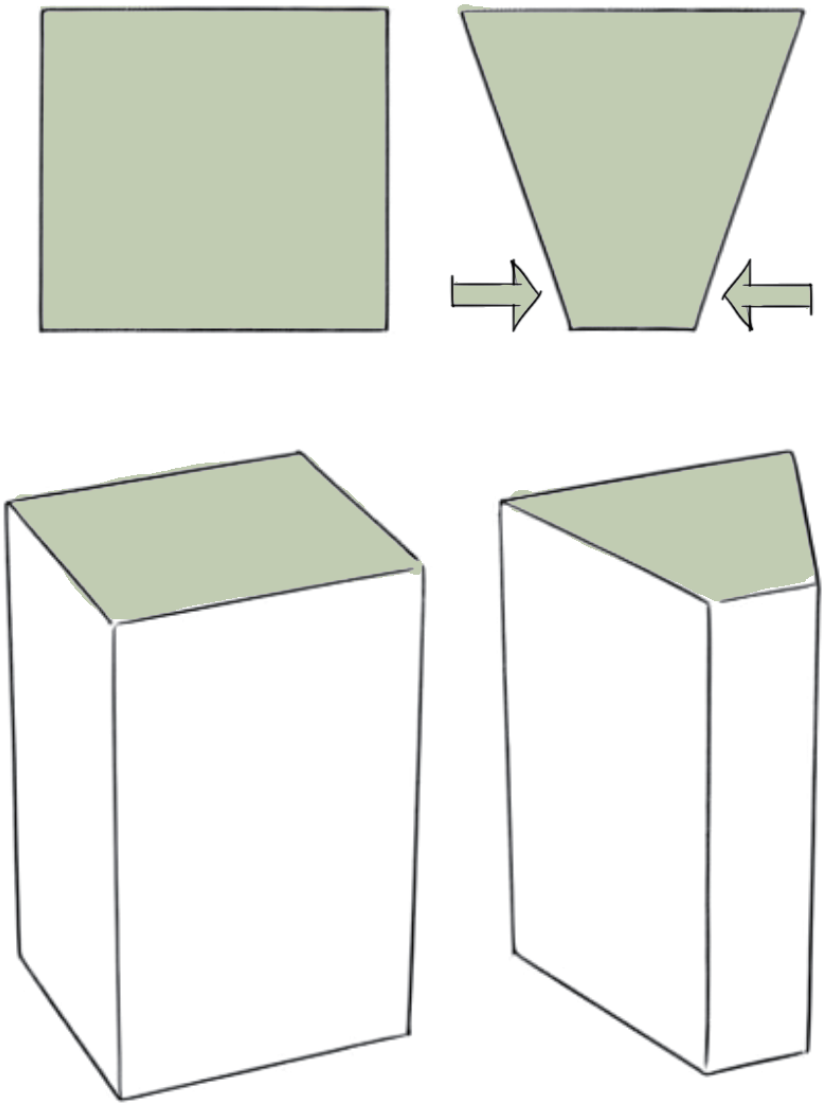
Underneath the nose, there are three planes.

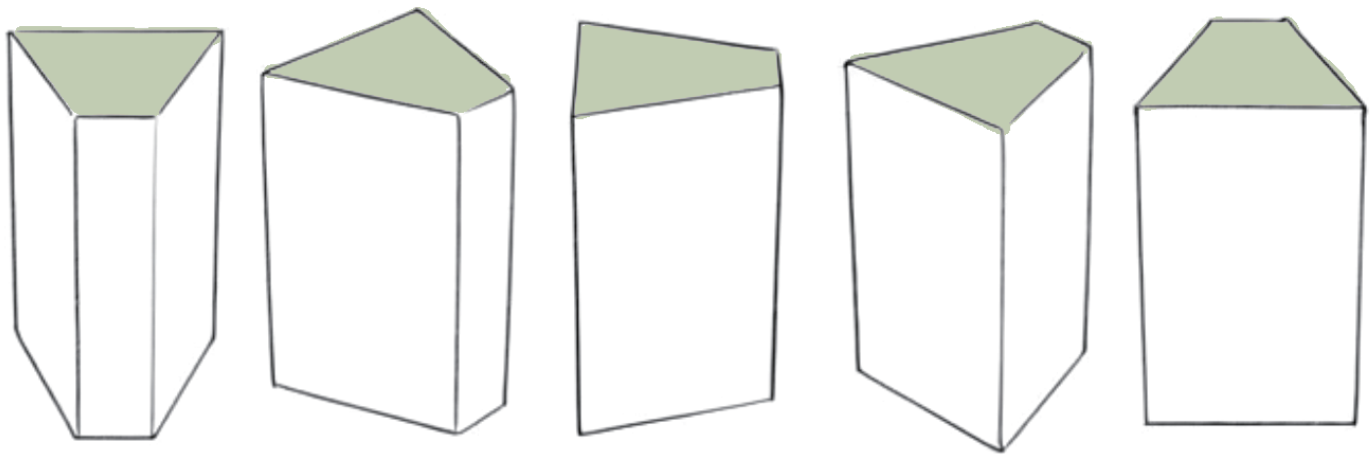
When done in a triangular shape,
the bridge of the nose disappears,
so create a slight plane.

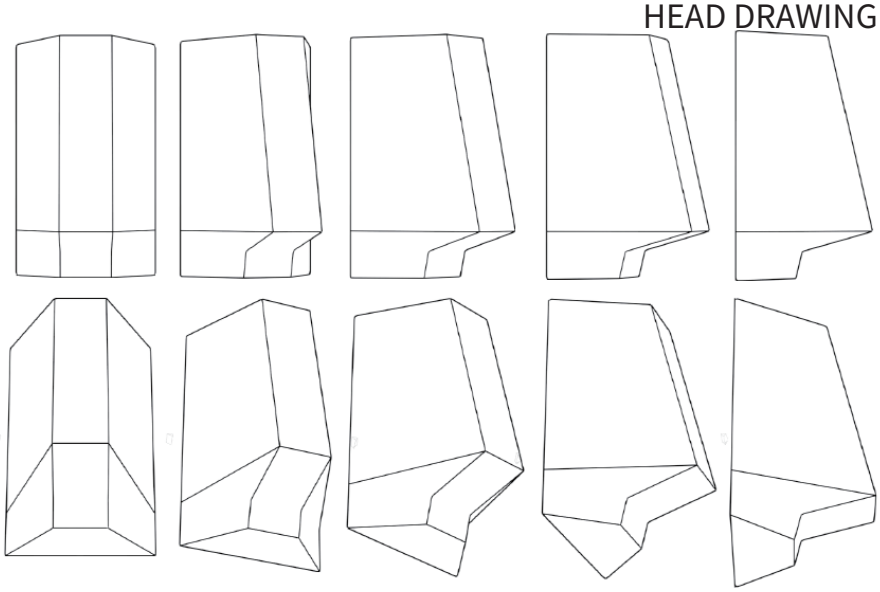


The bridge of the nose is barely
visible in profile.

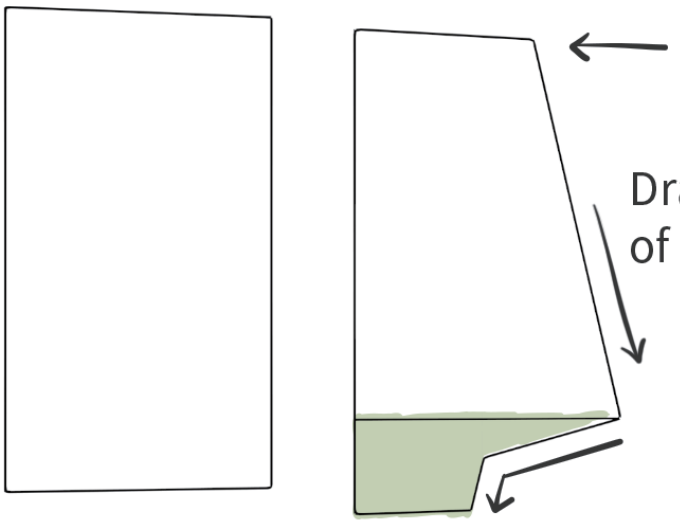
The nose is slightly sharper when depicted as a trapezoidal prism.





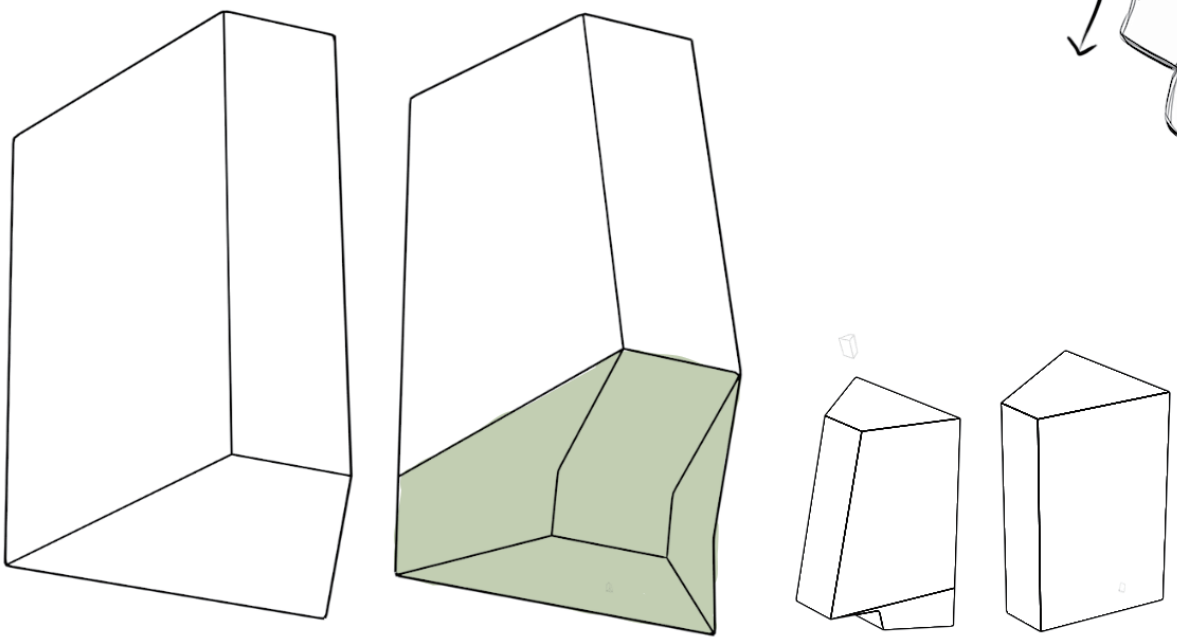


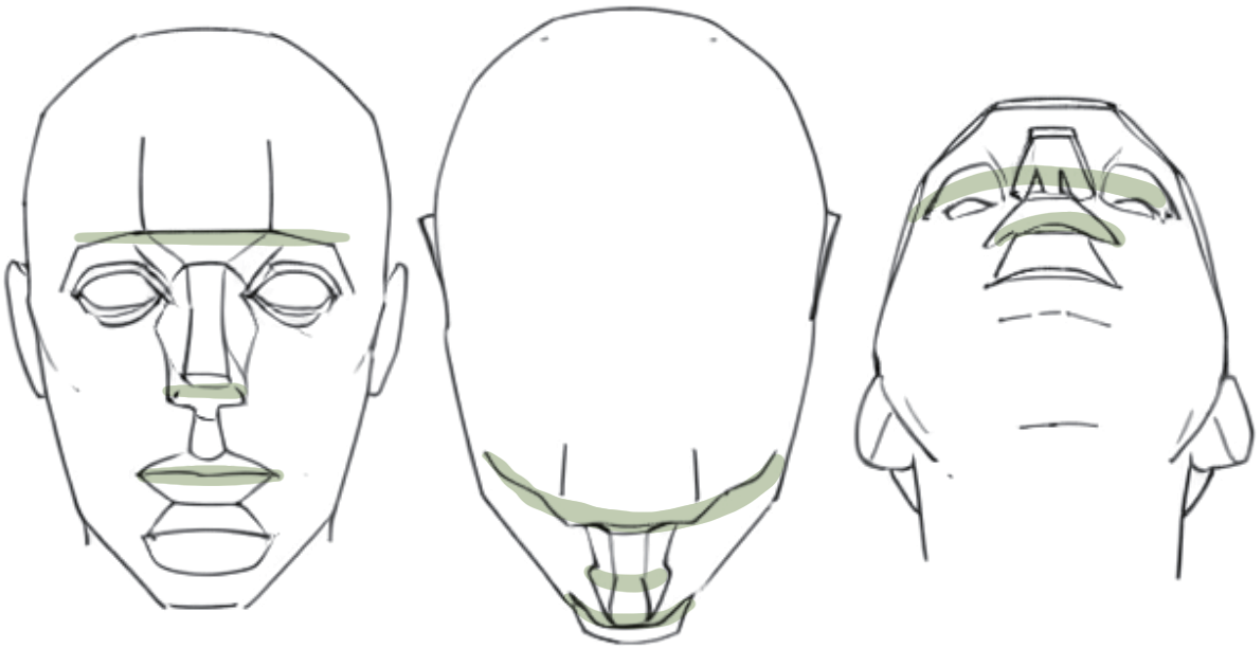
Bring the outer edges of the rectangle inward.



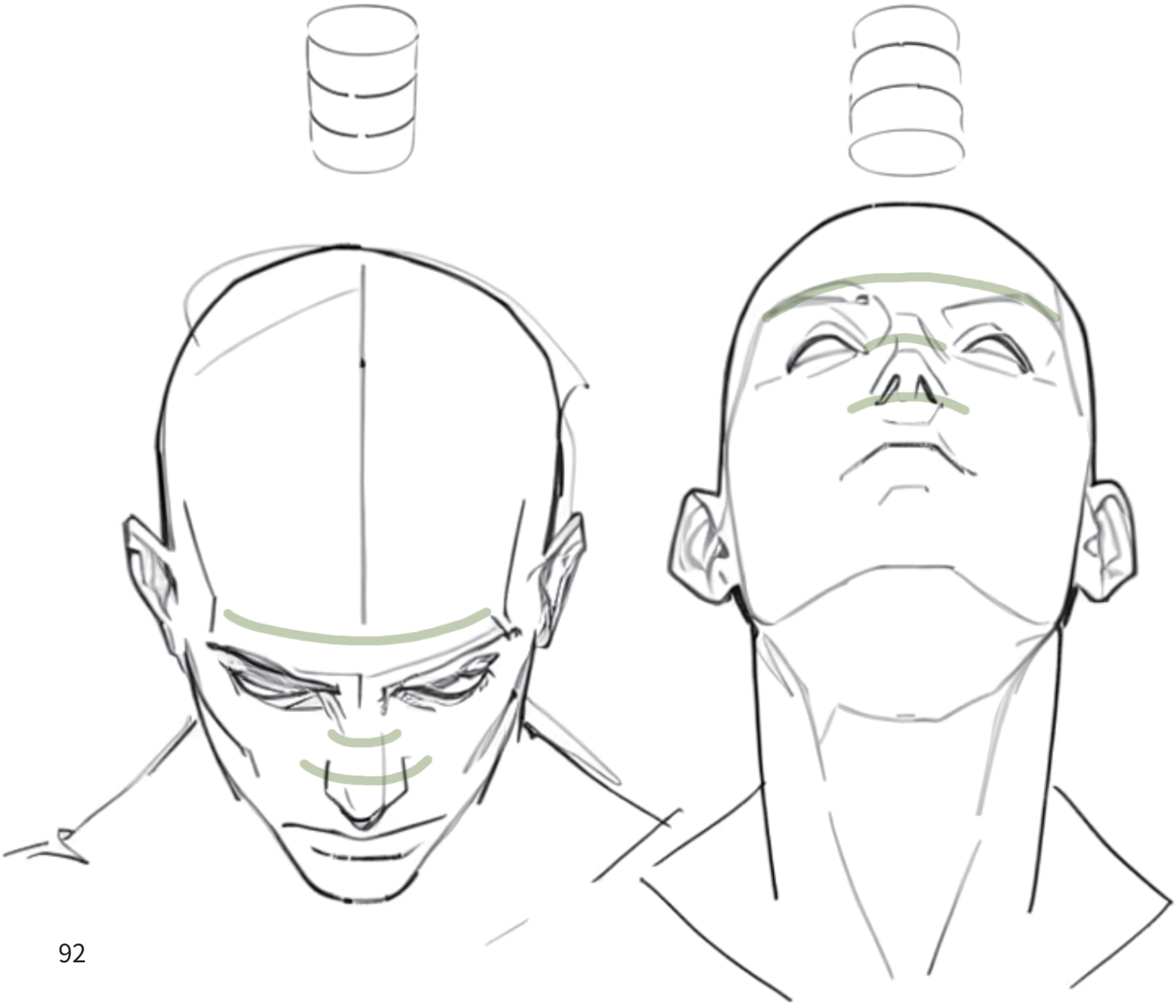
Draw the bridge of the nose high.

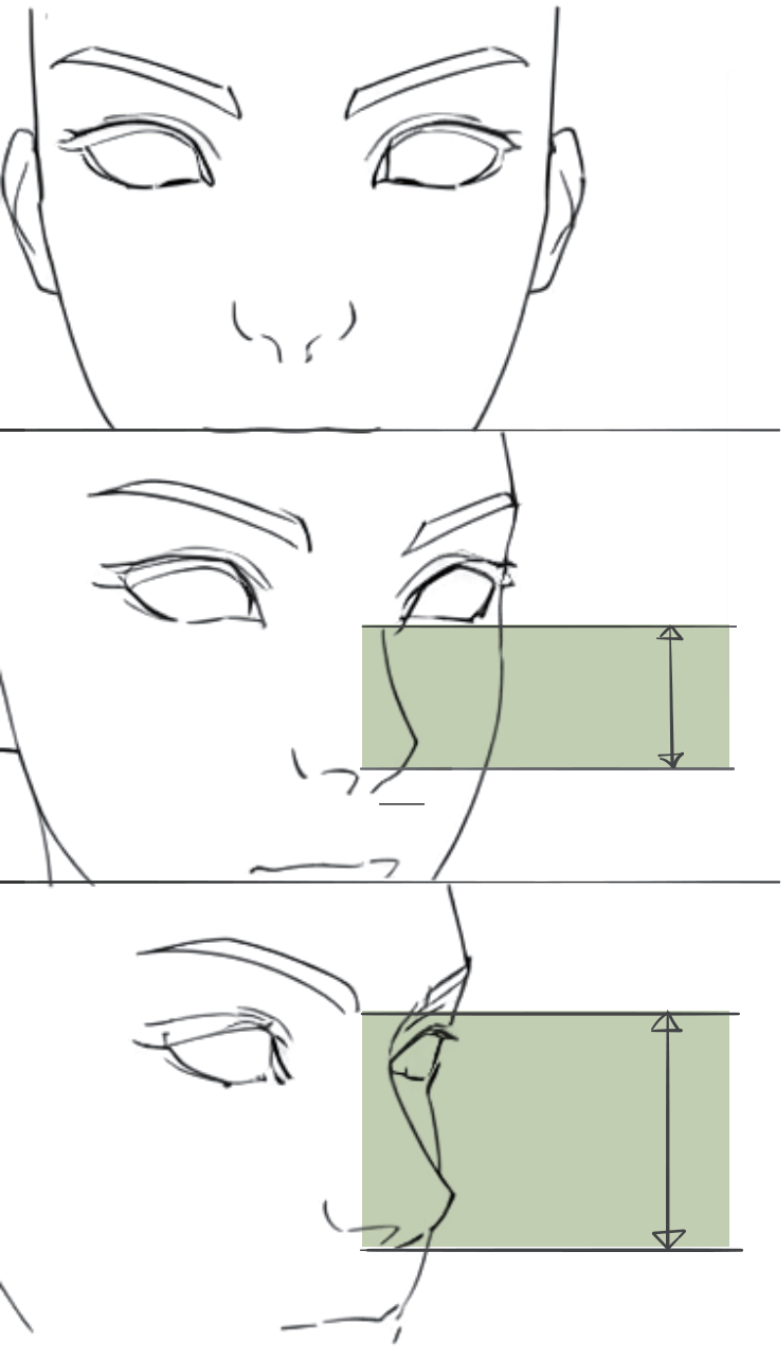
Connect smoothly from the tip of the nose towards the philtrum.

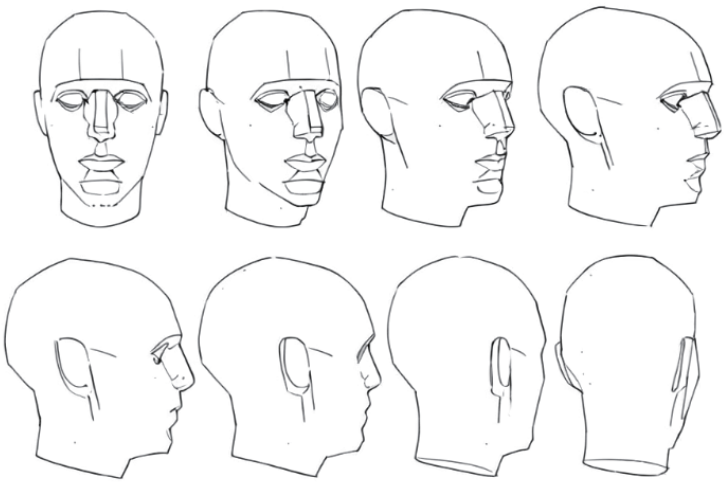




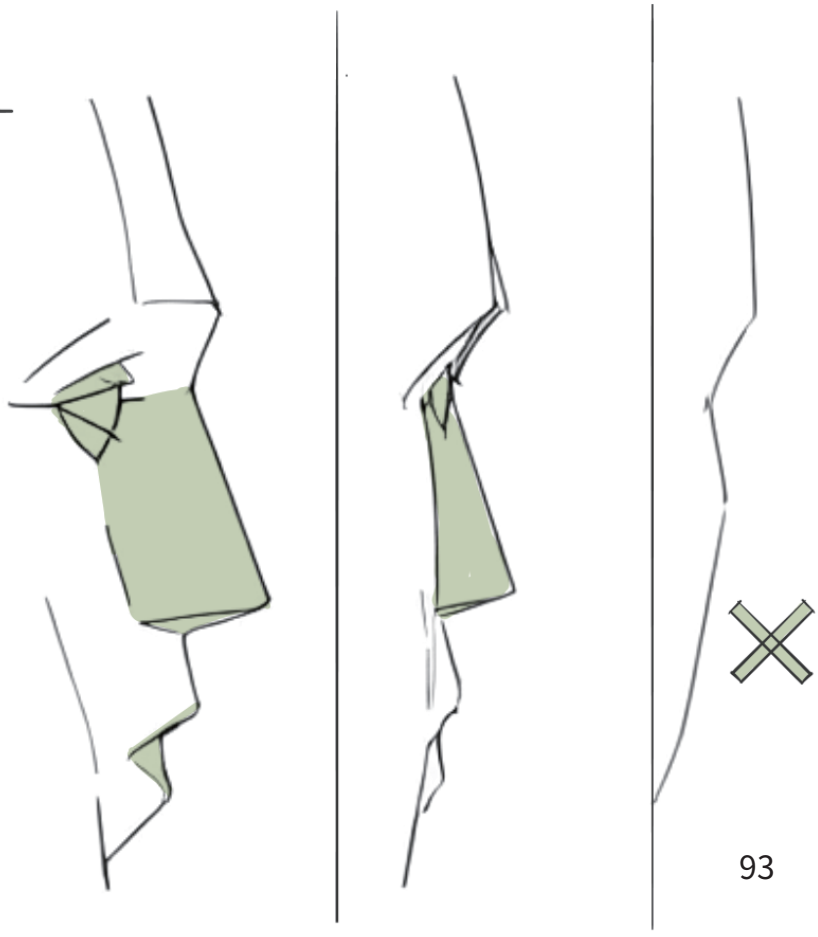
Depending on the flow, the eyebrow line
and nose and mouth flow are drawn similarly.





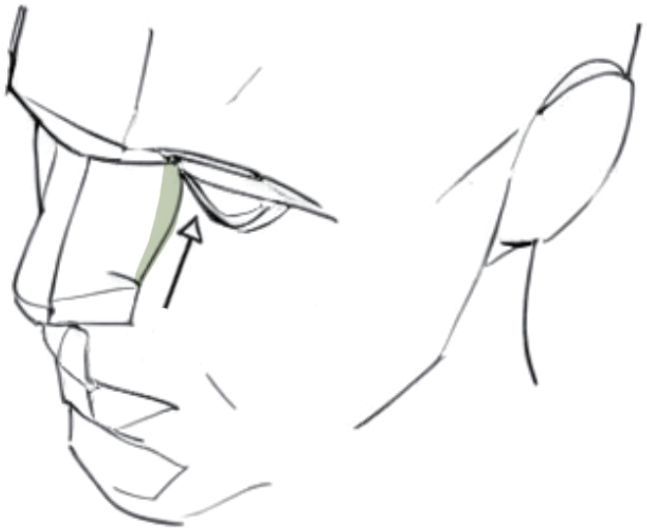


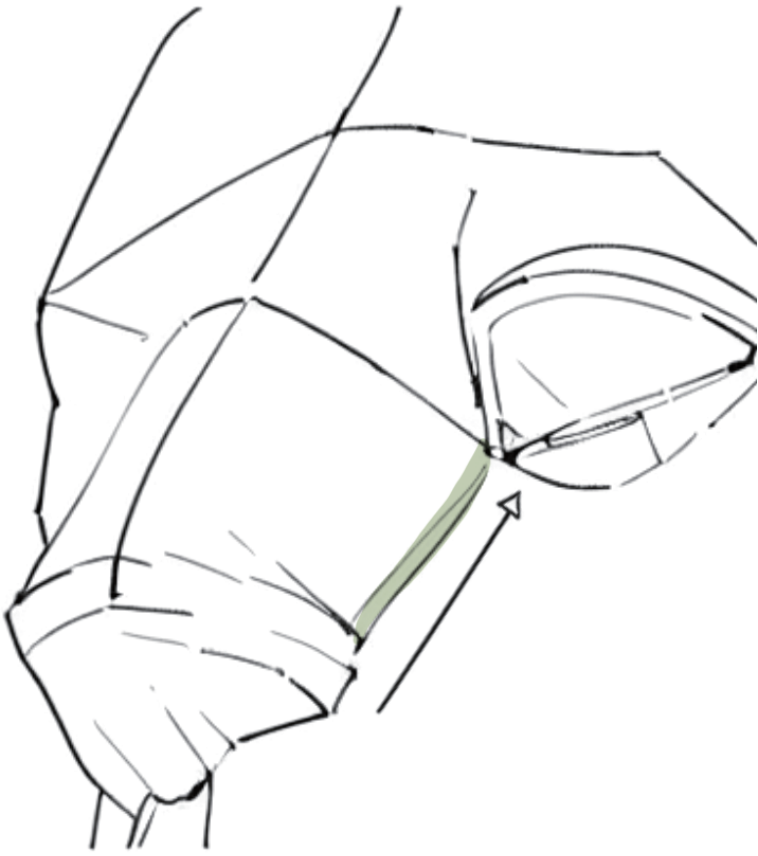
As the head turns gradually, the nose looks longer.

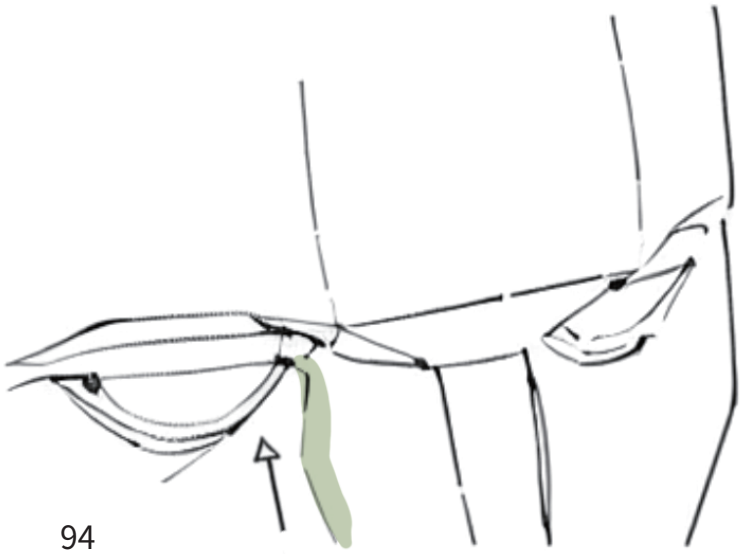


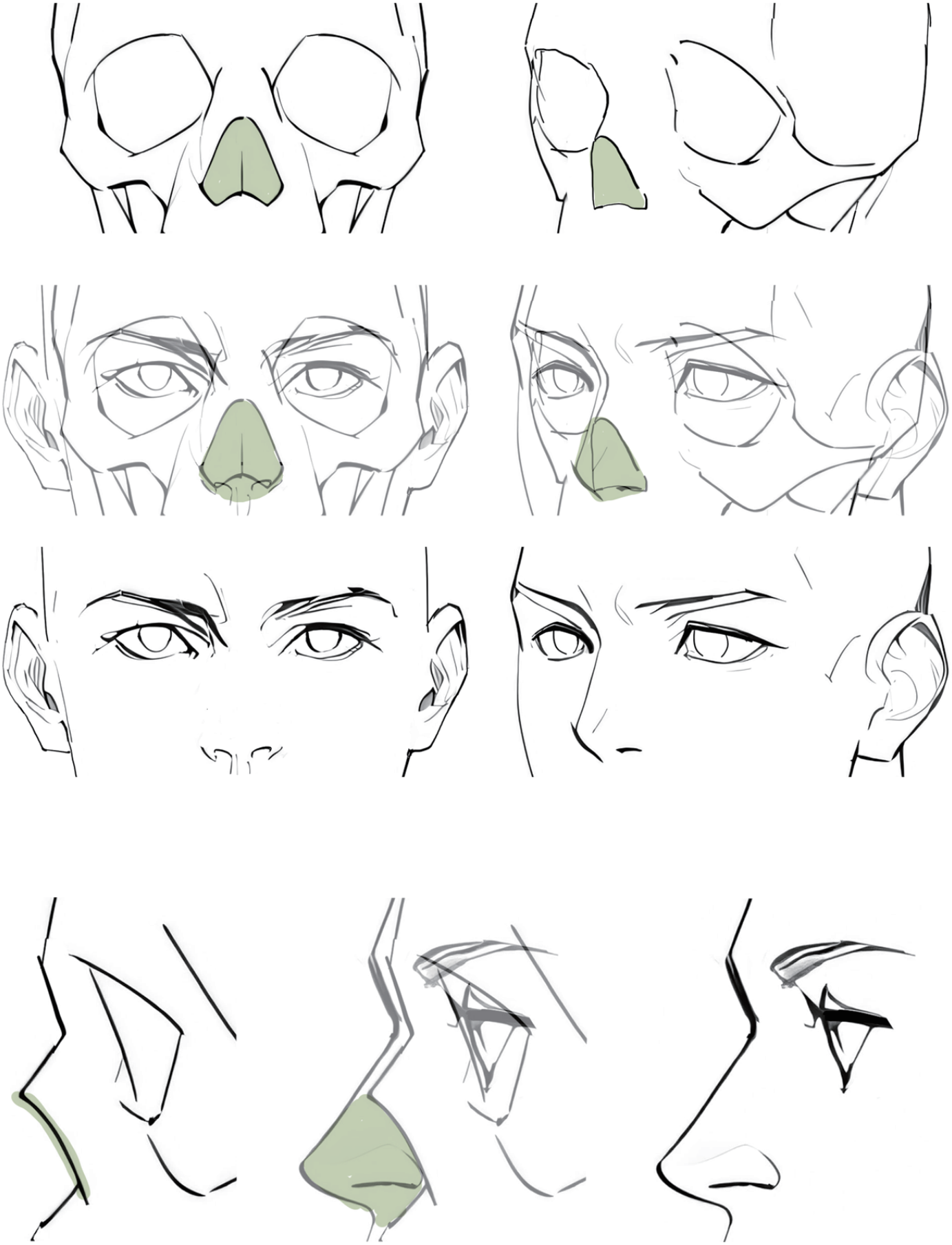
As the head turns gradually, there's a similar point where the eyes, nose, and mouth are no longer visible.

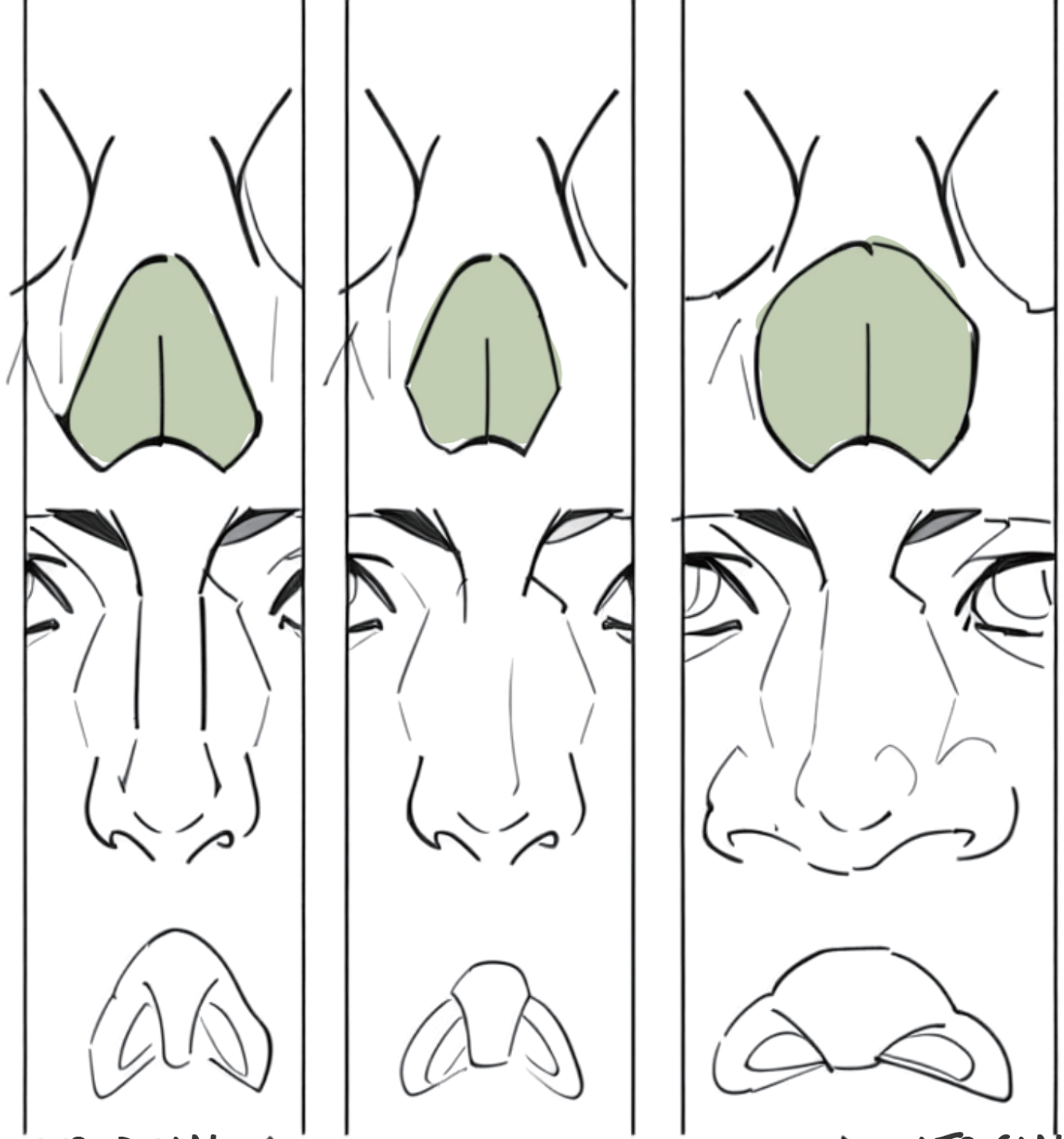
The end of the eyes connects to the side of the nose.



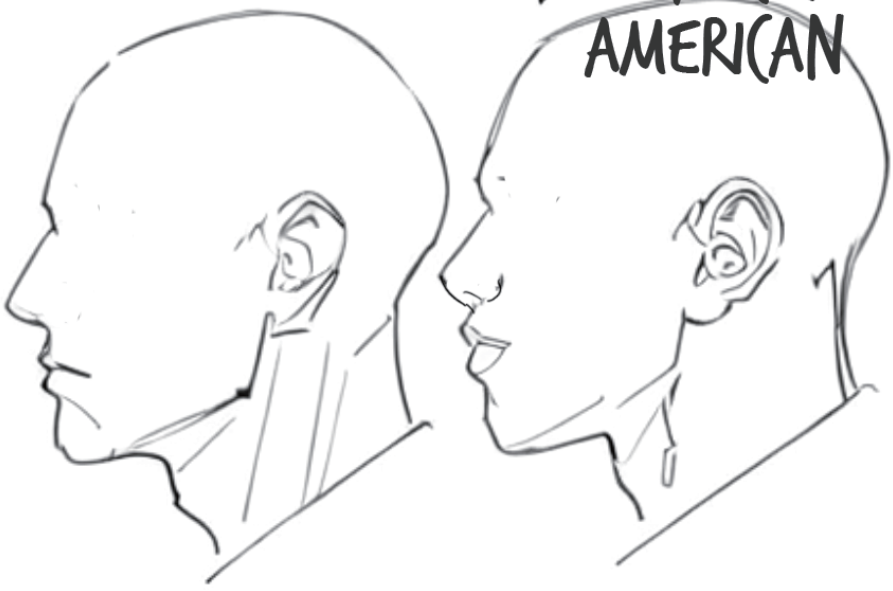


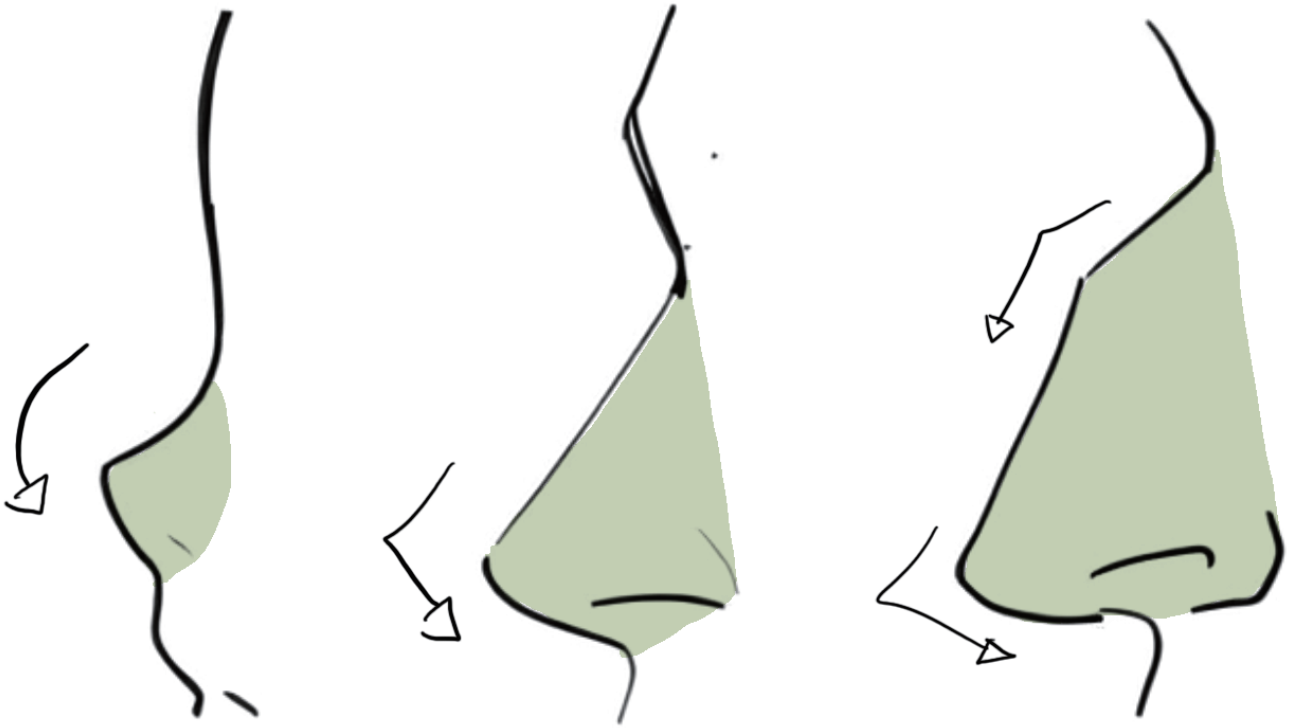




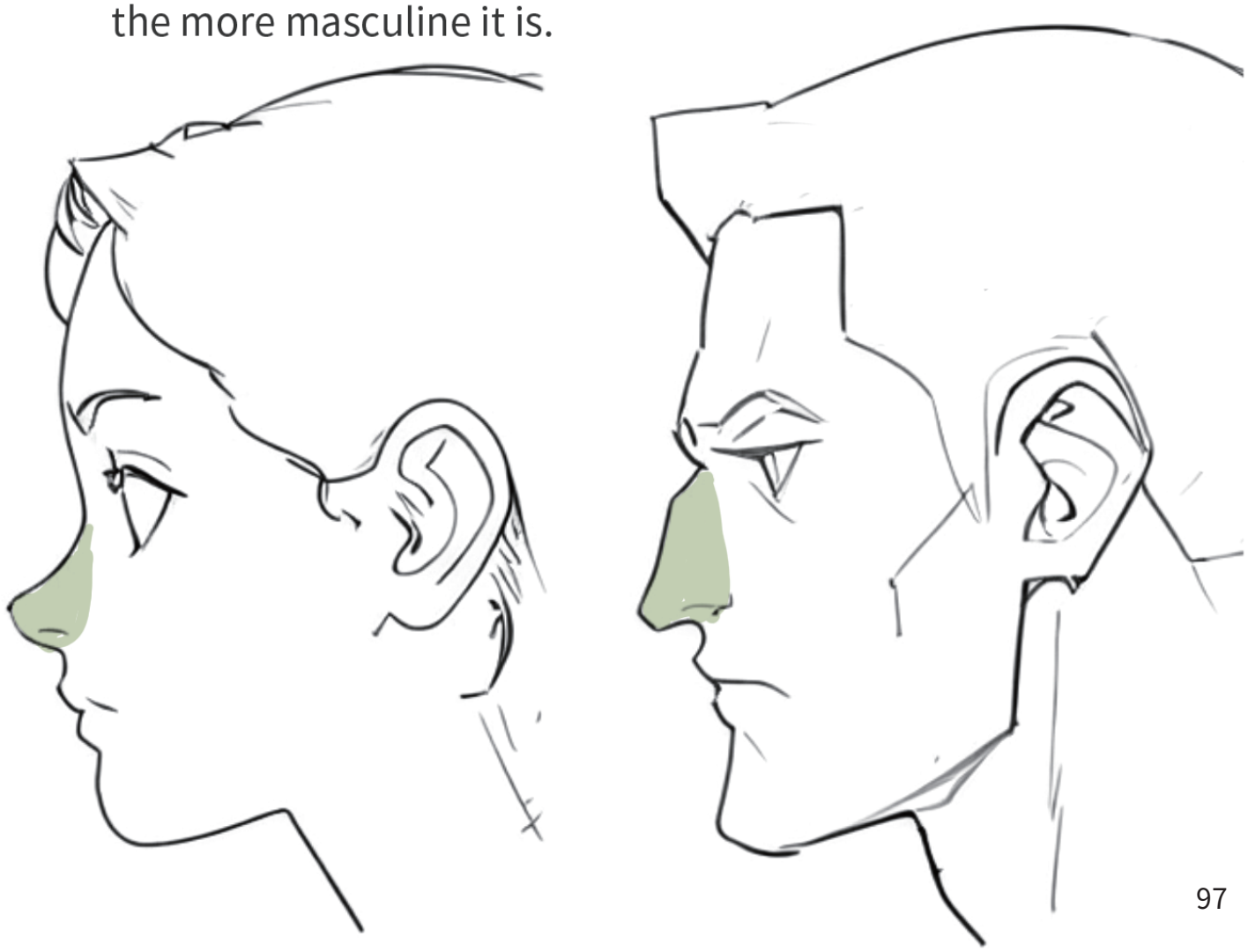


By varying the shape of the nose, you can represent different ethnicities.





The more angular the nose is,
the more masculine it is.

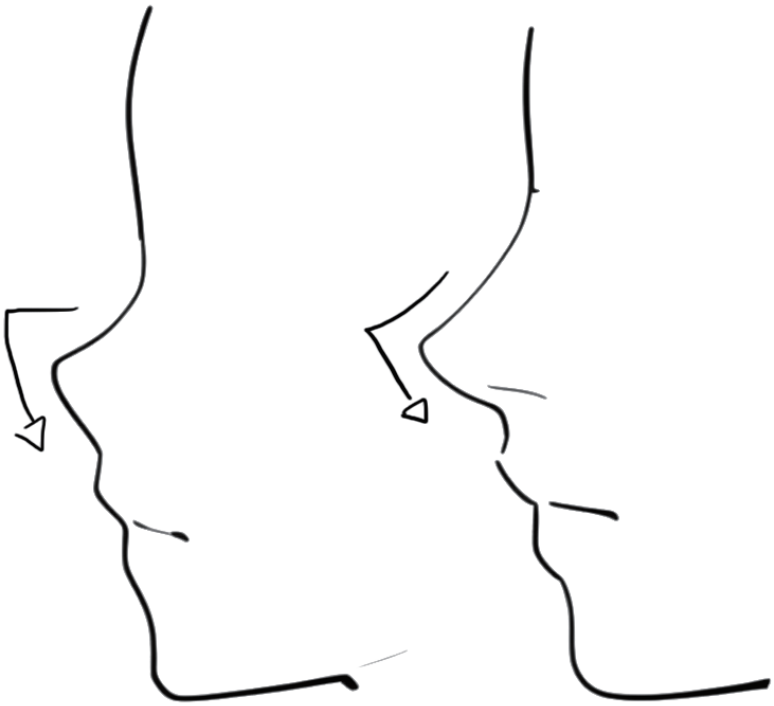


STYLIZED ART STYLE

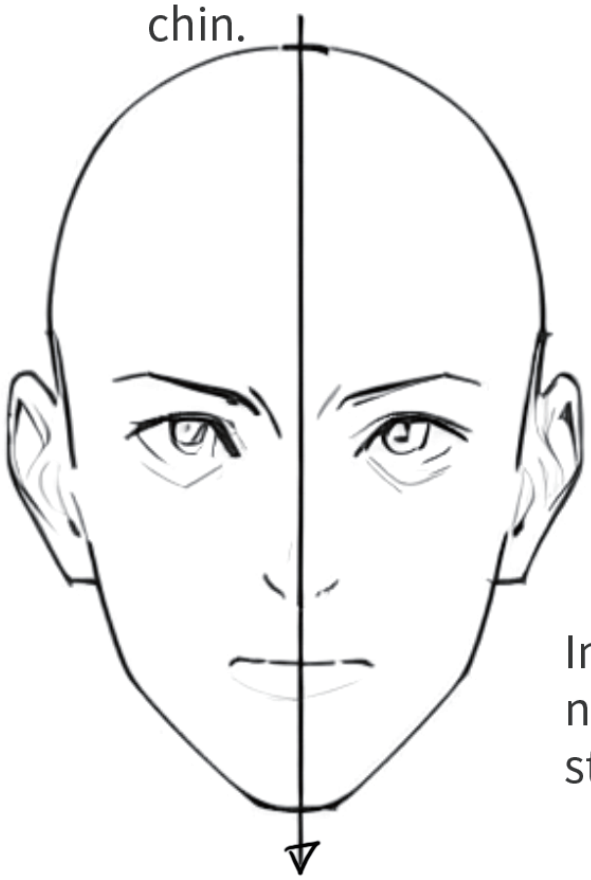
When drawing both the nostrils and the tip of the nose together, the illustration becomes more realistic compared to just drawing the nose tip.

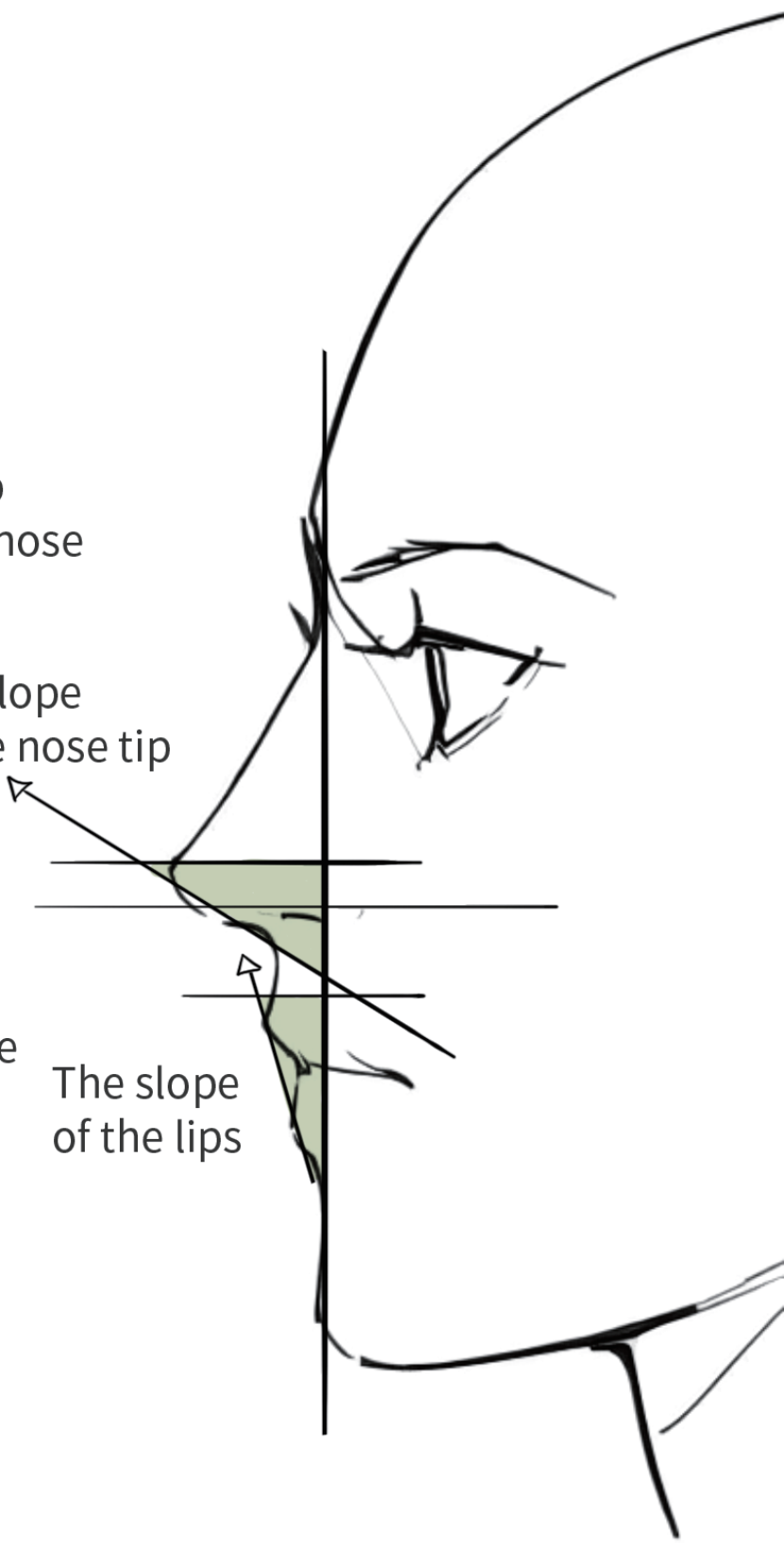
The line of the nose tip varies when drawing the nostrils compared to when not.

Drawing the bridge of the nose higher and sharper makes it more realistic.



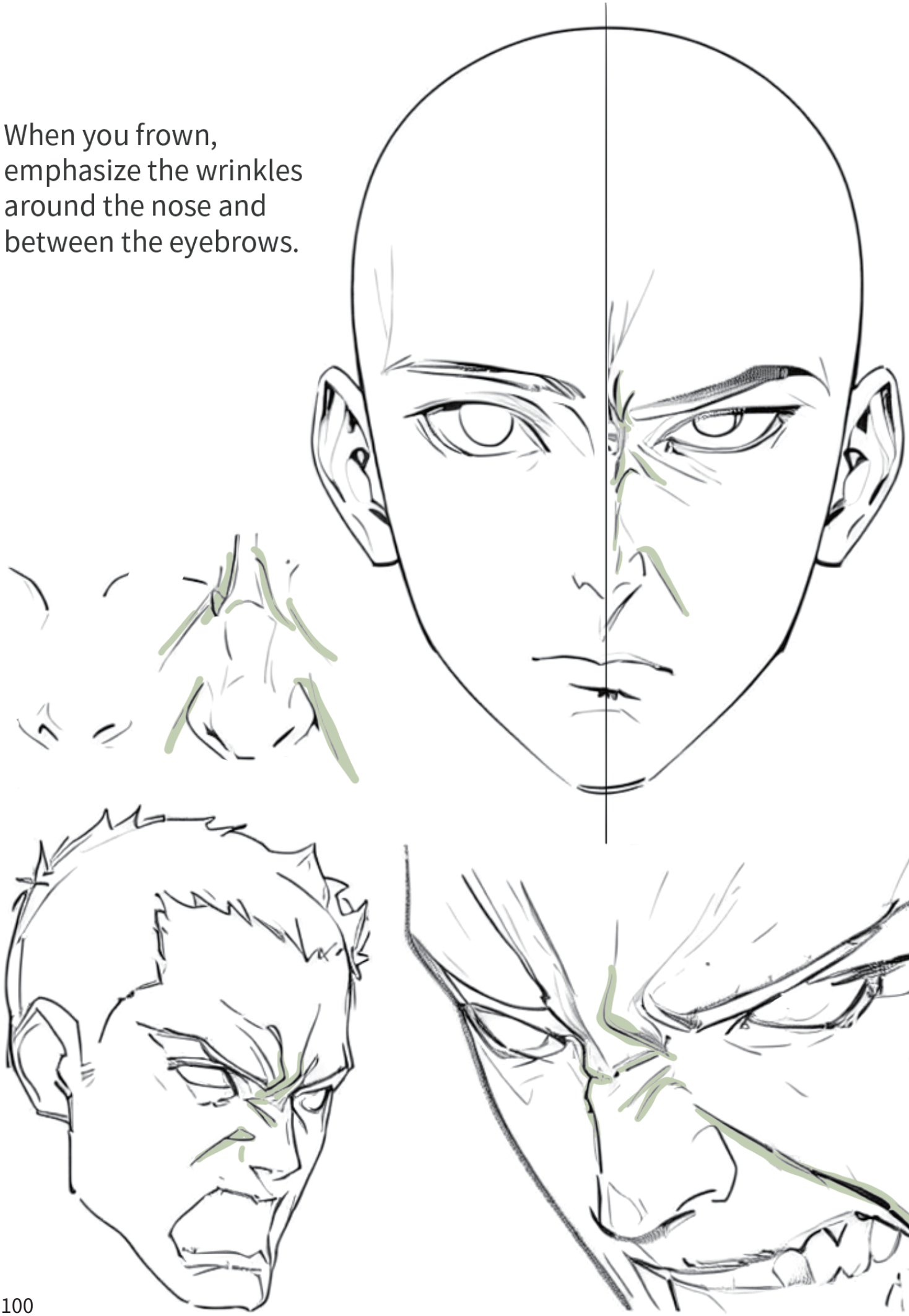
The tip of the nose protrudes more than the chin.



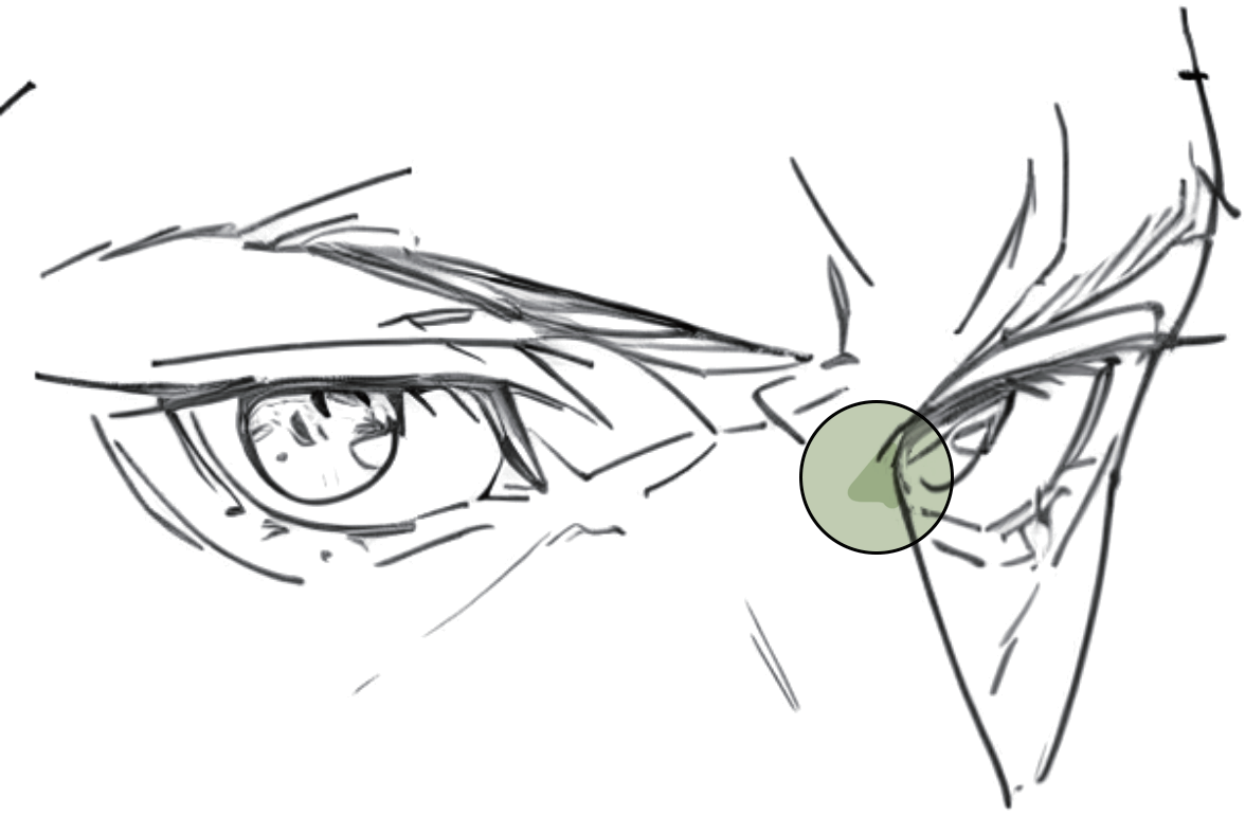


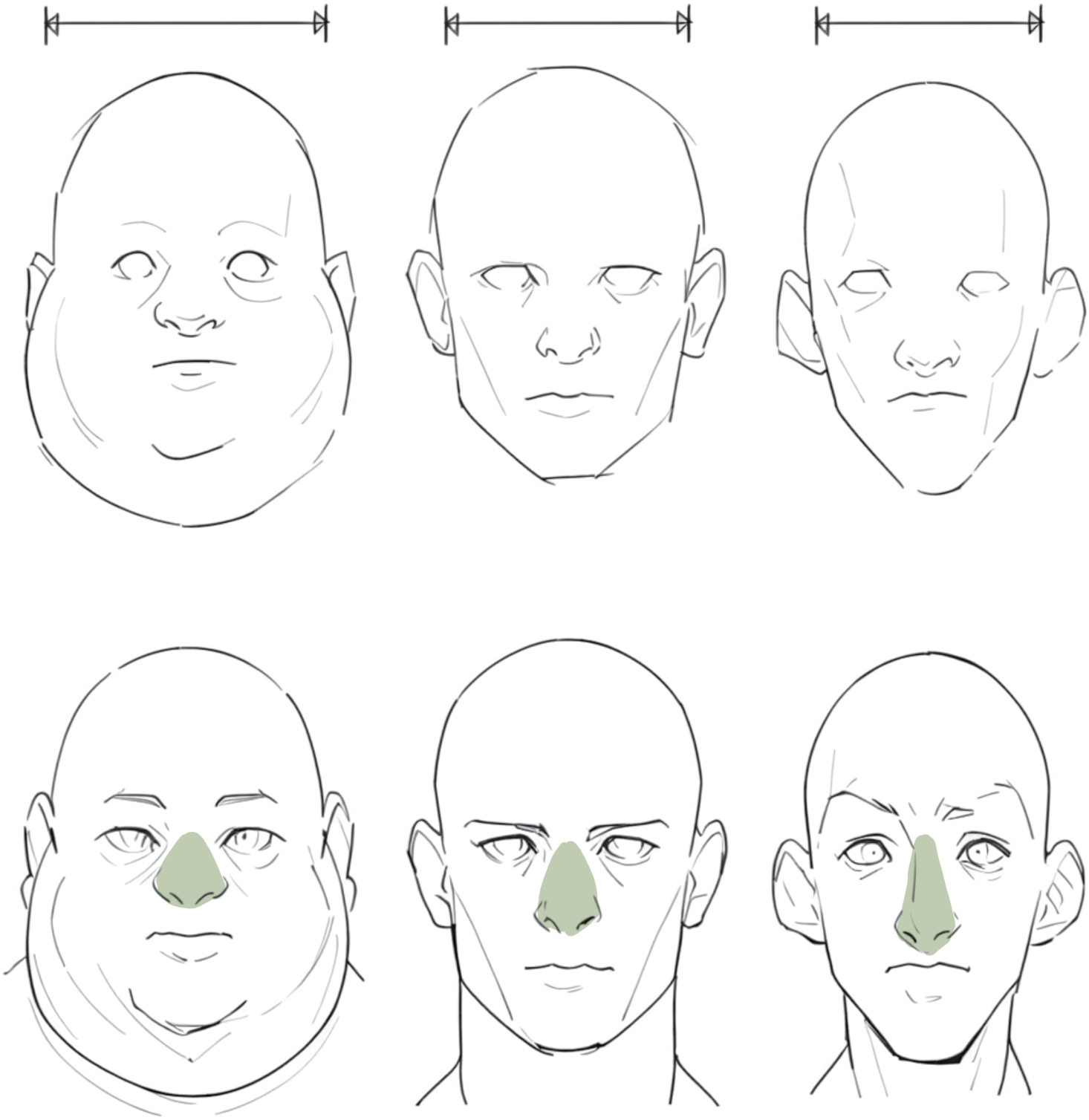
In front view, draw the nose and chin in a straight line.

When you frown, emphasize the wrinkles around the nose and between the eyebrows.



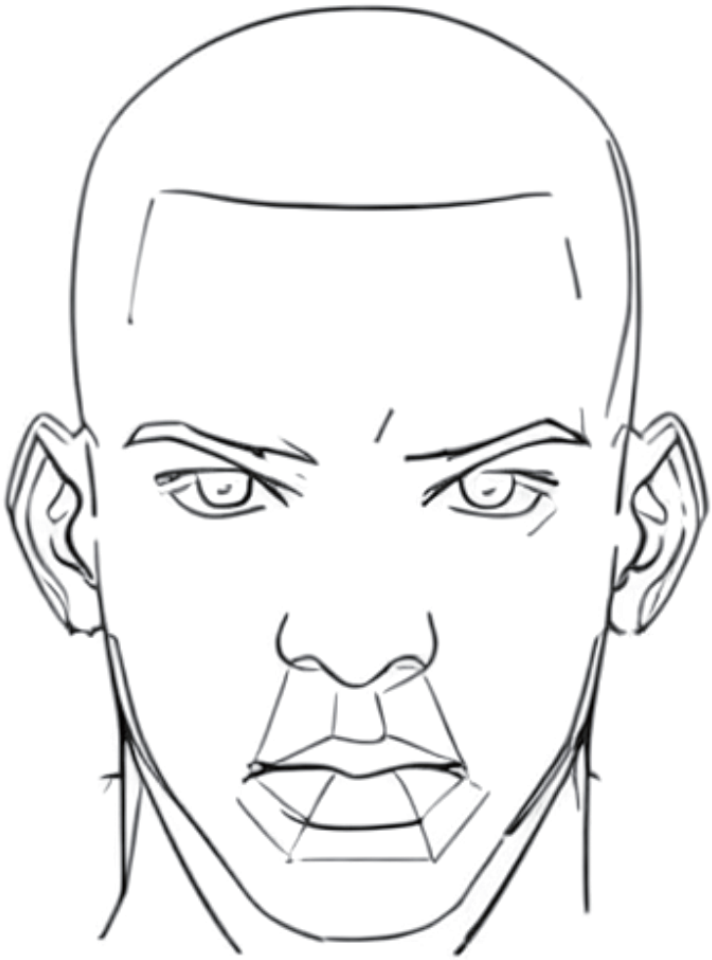
When it is three-quarter view, the eyes are slightly obscured by the nose.





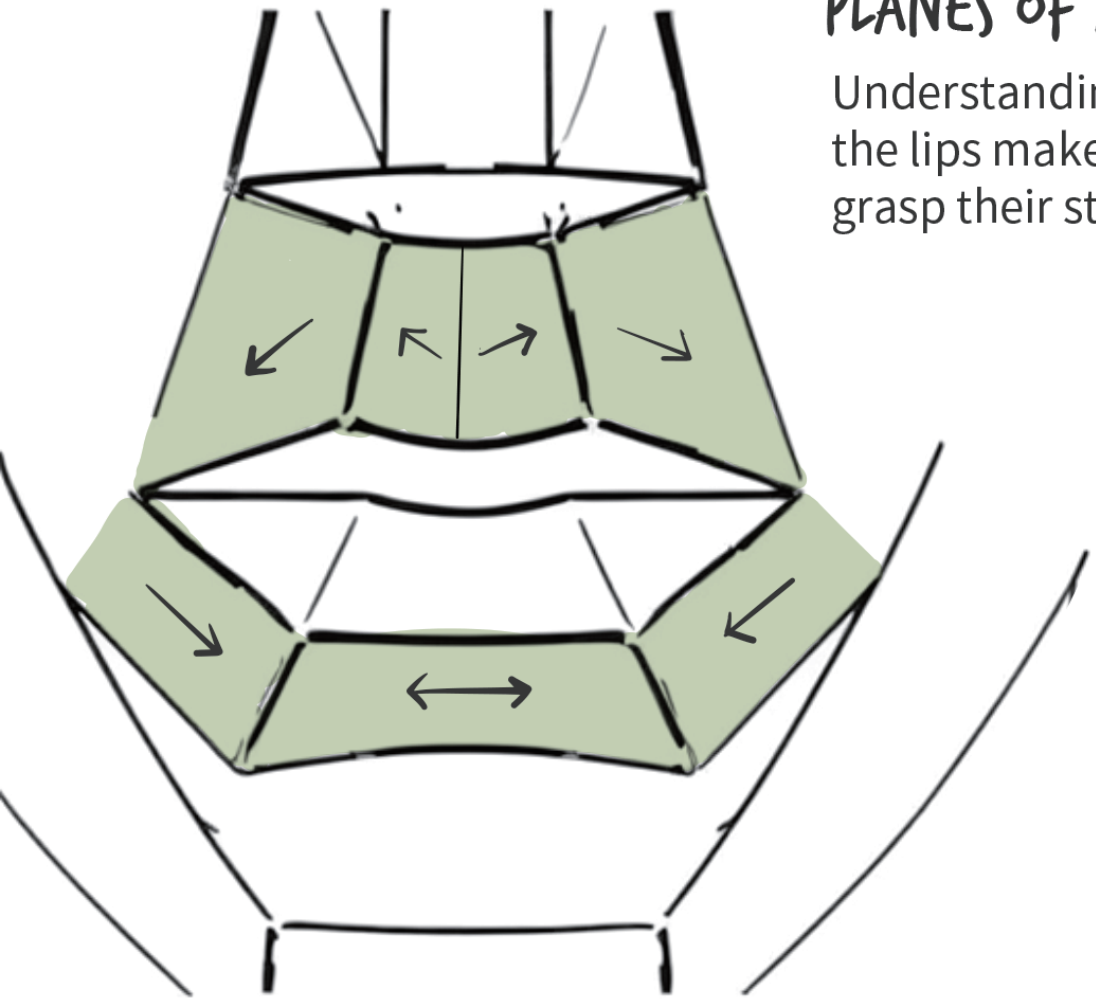
The longer and narrower the face, the more natural it is to draw a longer nose. Conversely, for wider and rounder face shapes, it's more natural to depict a shorter nose. However, this isn't an essential element depending on the art style.

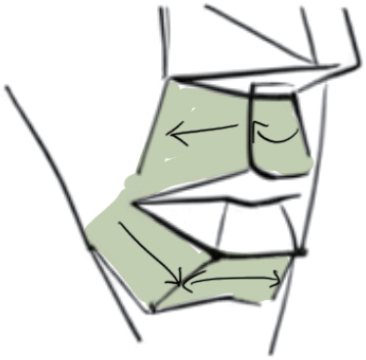
04.
MOUTH & EARS



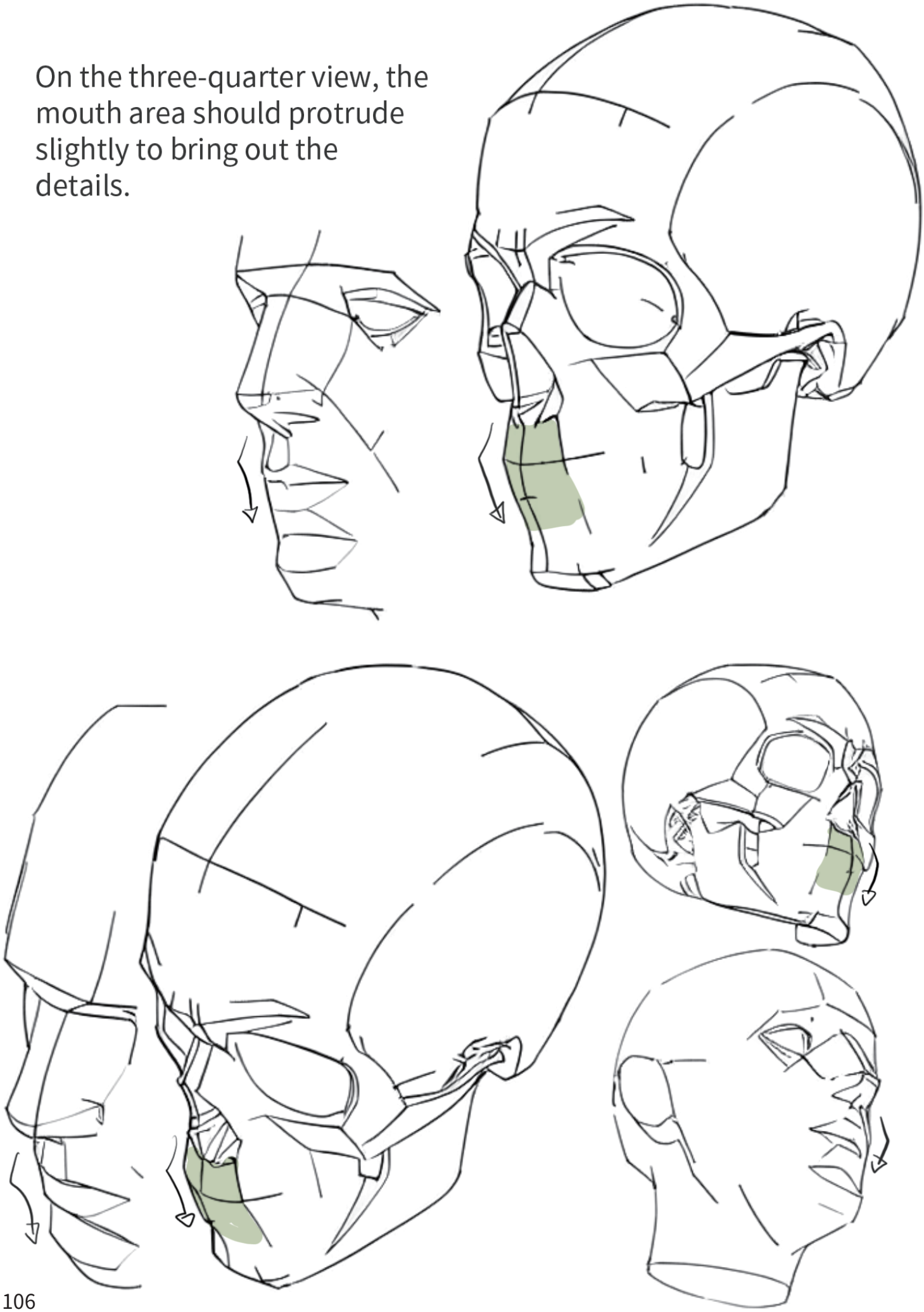
PLANES OF MOUTH

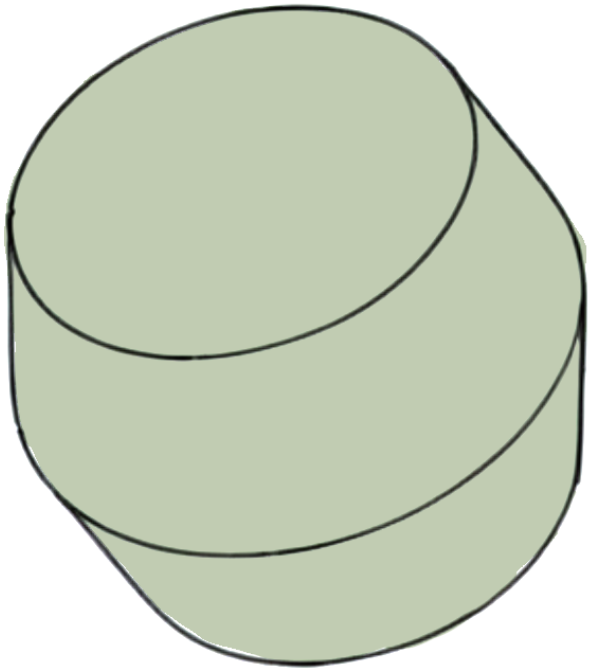
Understanding the planes of the lips makes it easier to grasp their structure.

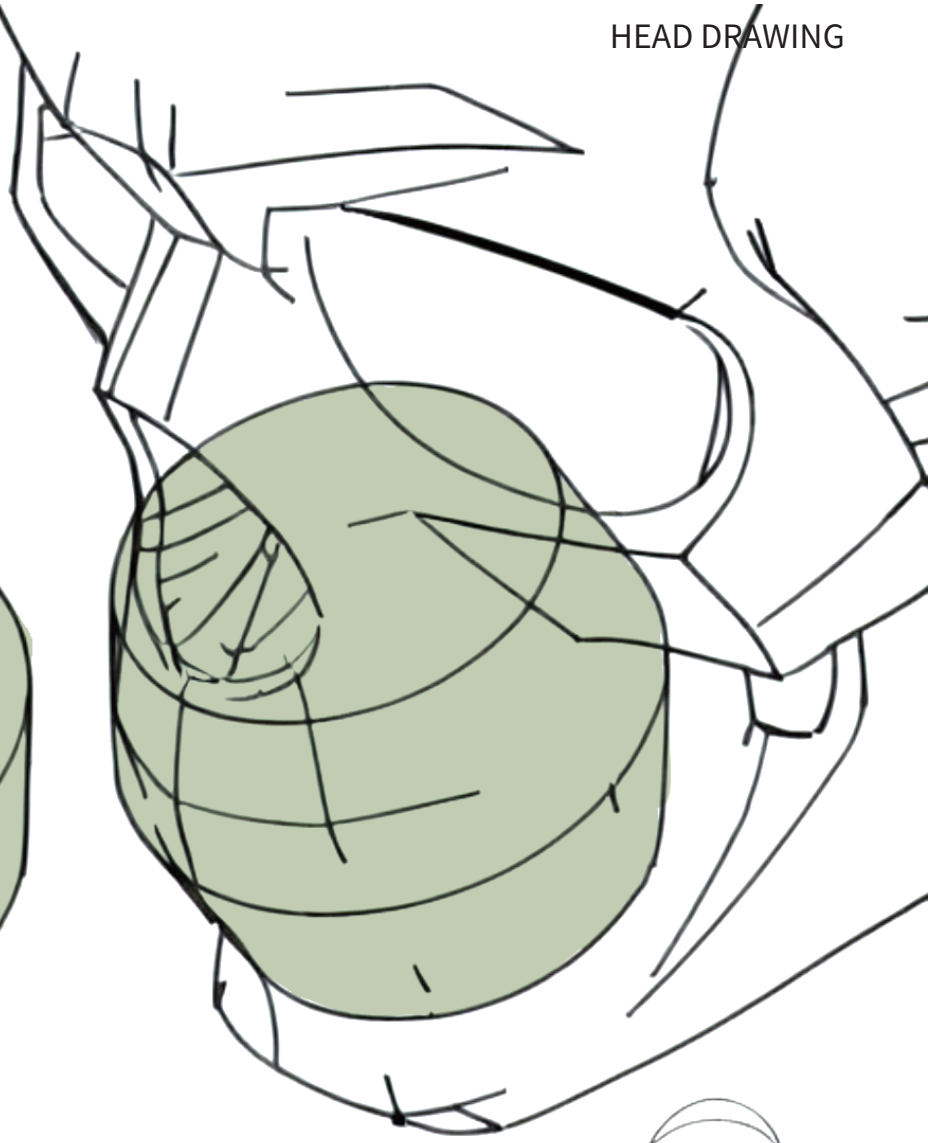


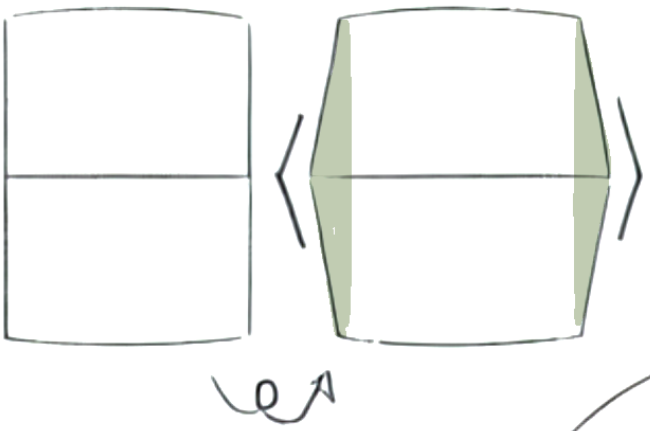


On the three-quarter view, the mouth area should protrude slightly to bring out the details.

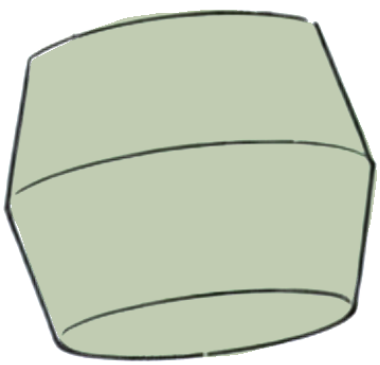






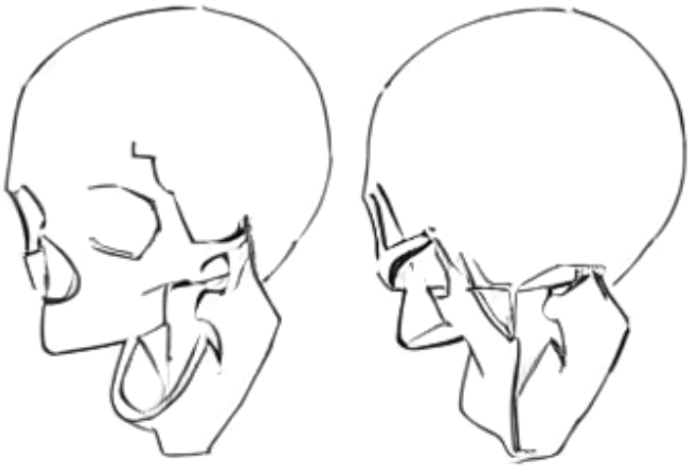


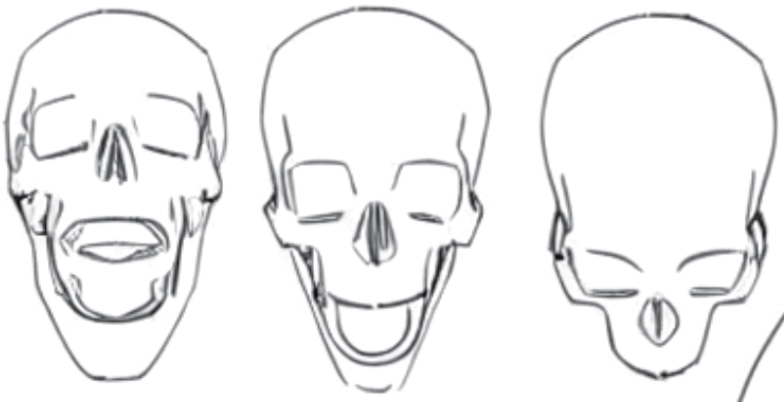
The basic shape of a skull's mouth is a modified form of a cylinder.



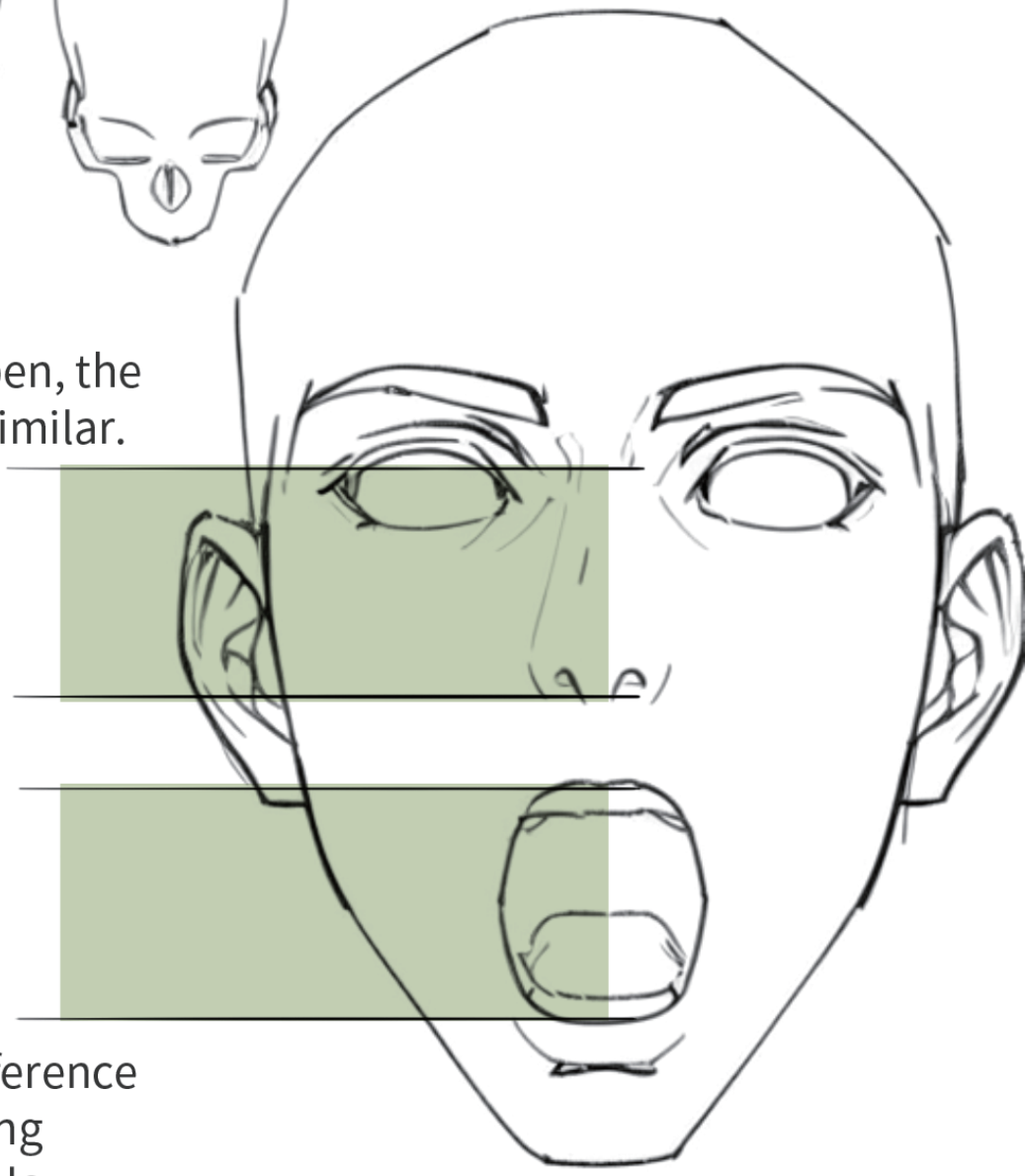
There is no movement above.

When opening the mouth, the upper part of the skull does not move, only the lower jaw moves.

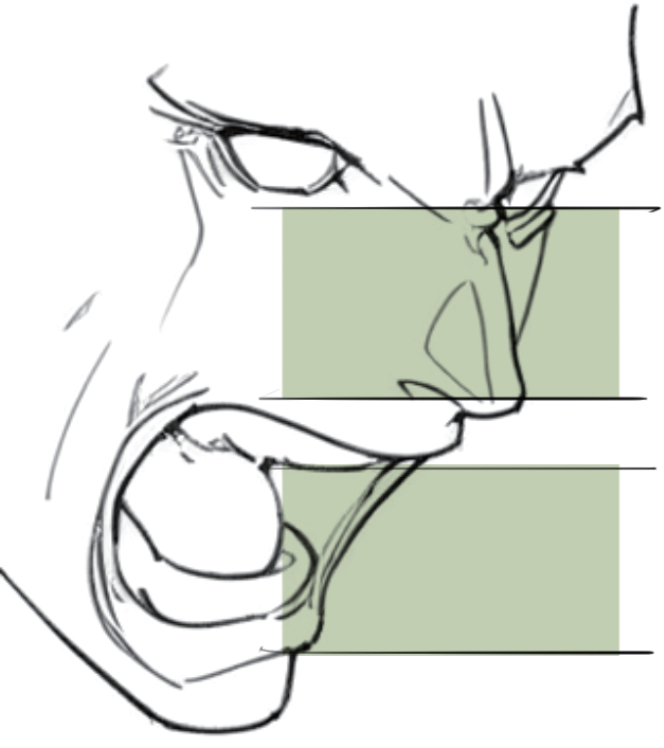


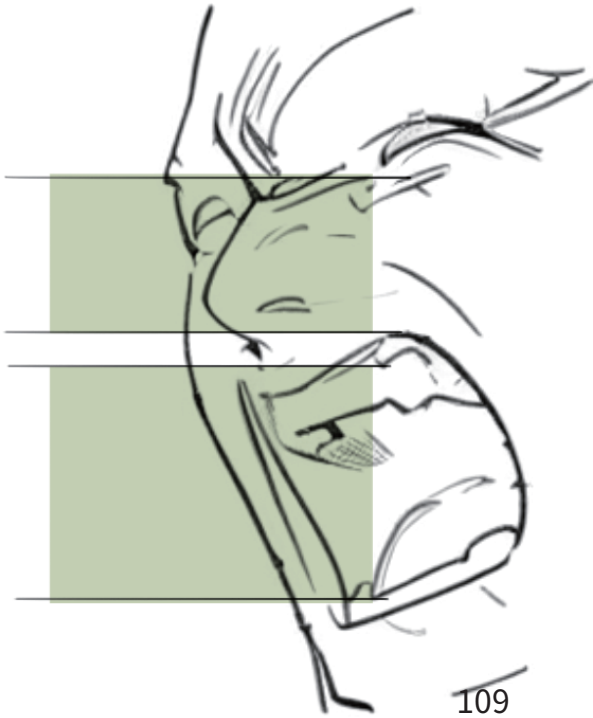


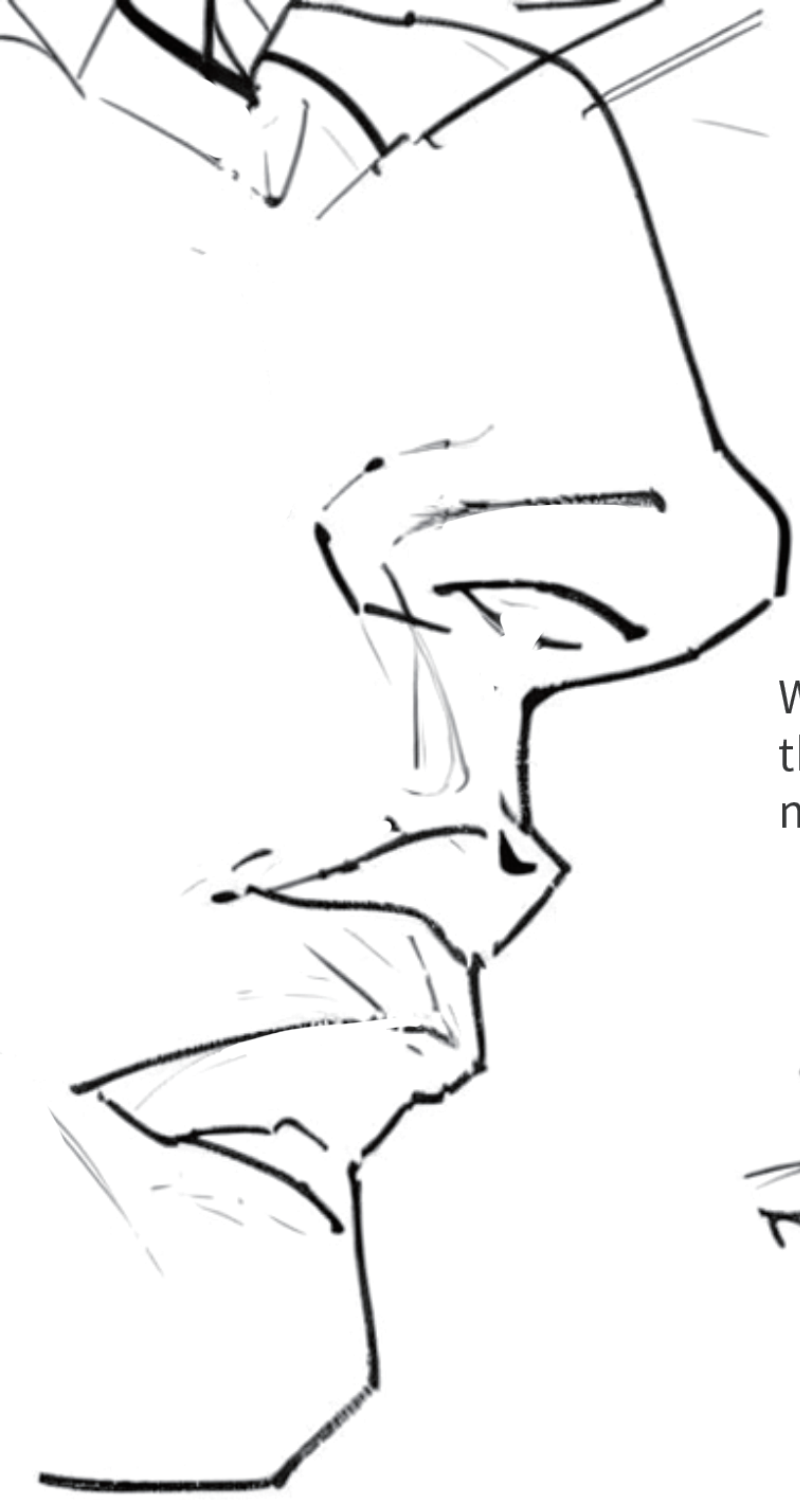
When the mouth is open, the length of the nose is similar.



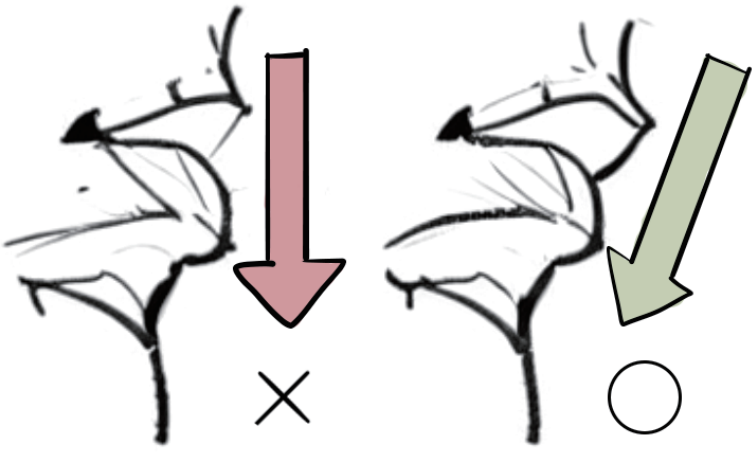
There should be a difference between short and long depending on the angle.

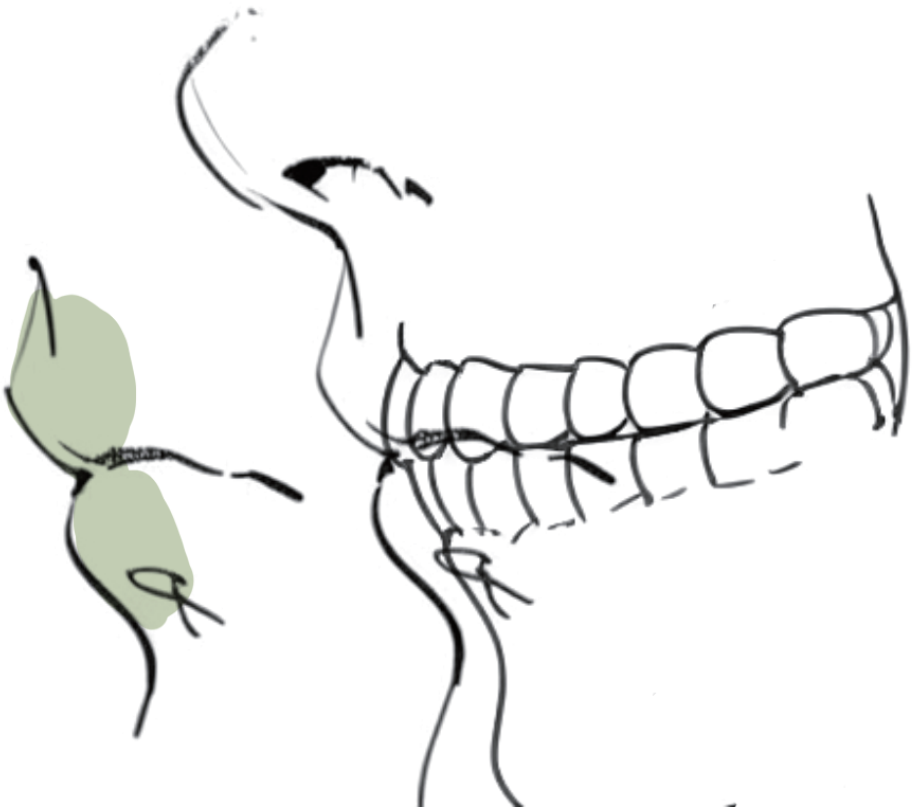






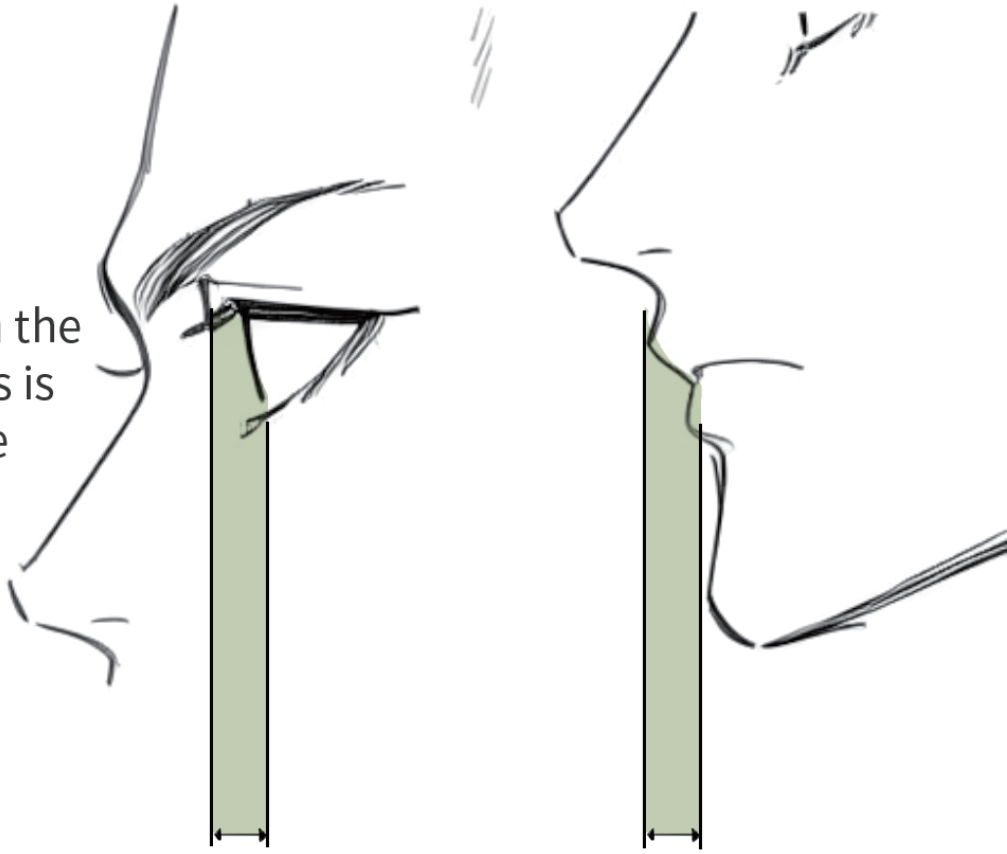
When drawing lips from the side, they should go down at an angle, not straight.

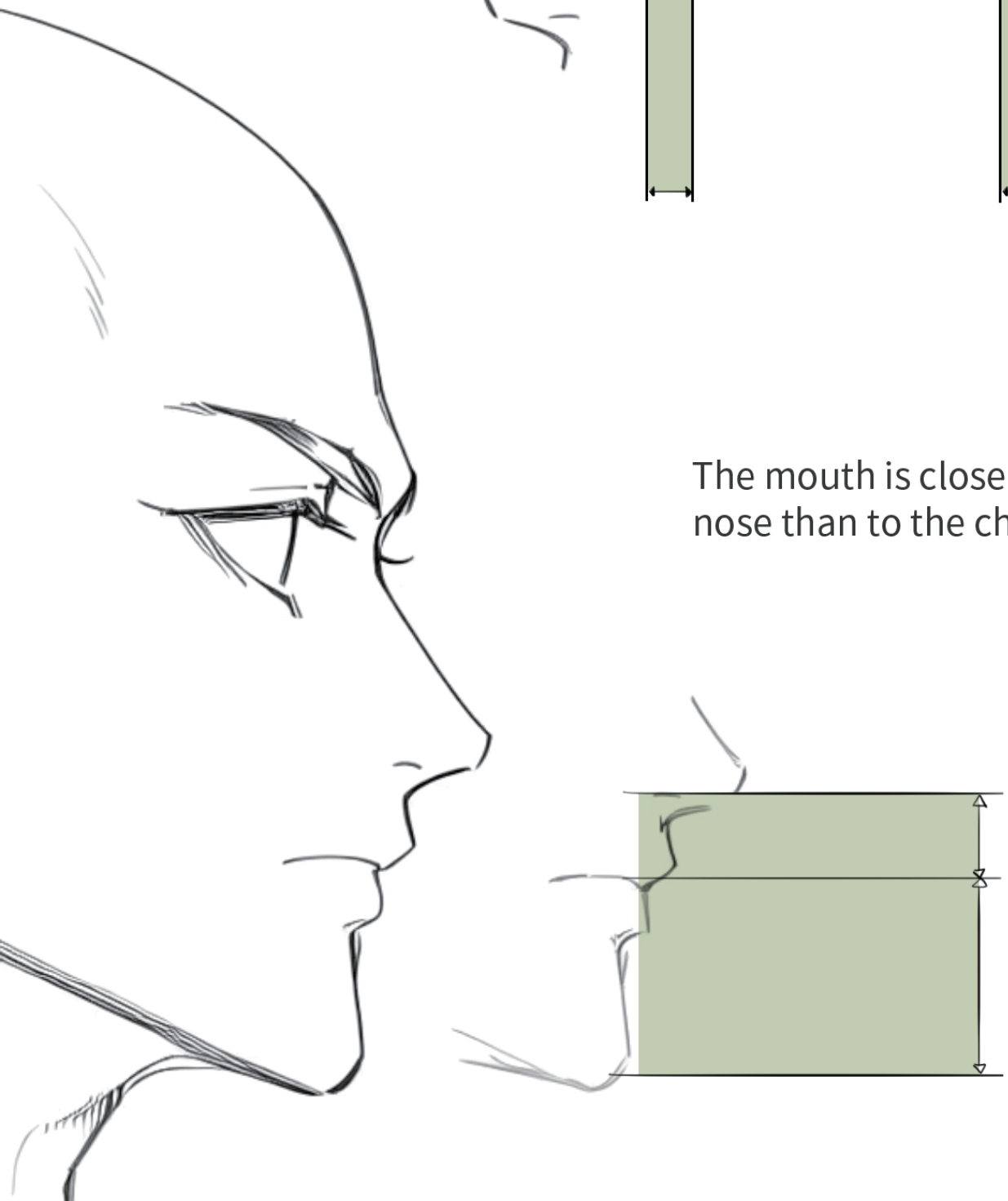




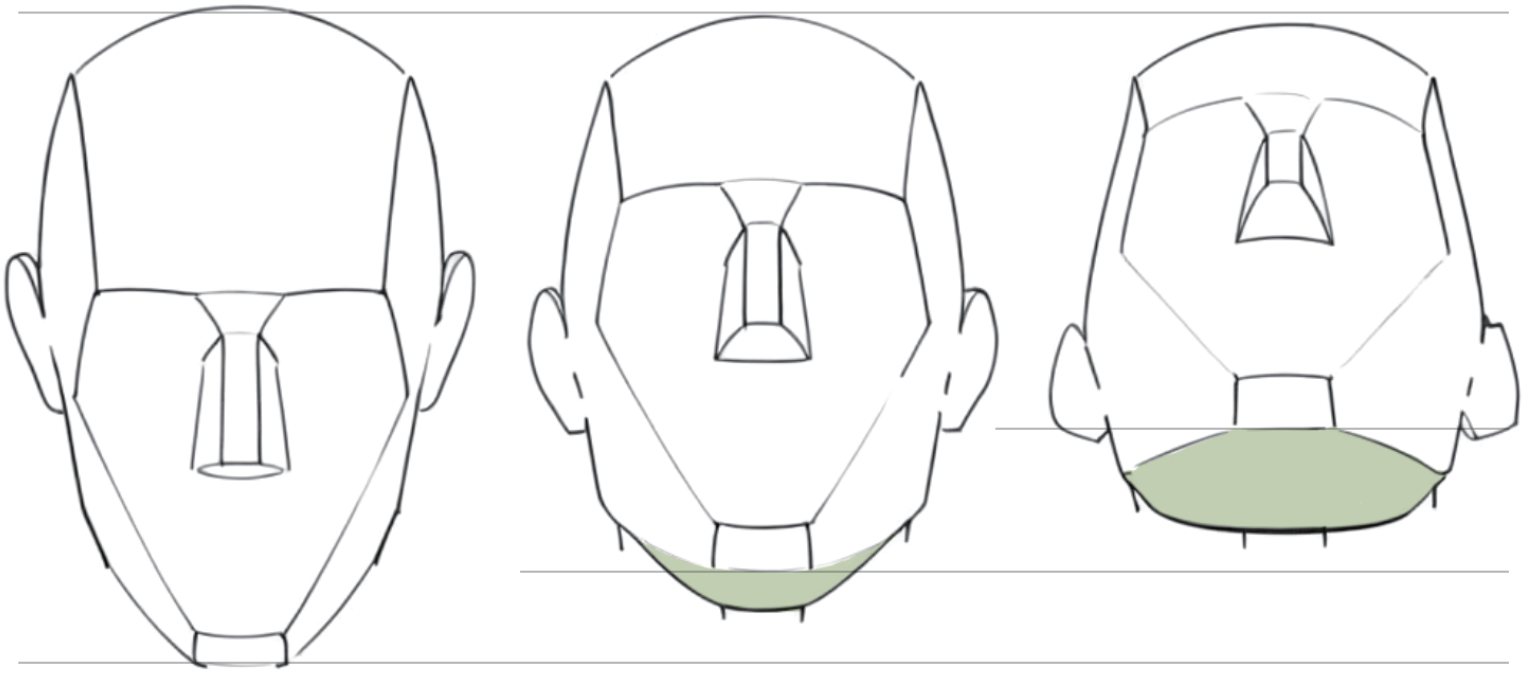
Lips have volume because they act as a cushion to protect the teeth.

The difference between the upper and lower eyelids is similar to the difference between the lips.

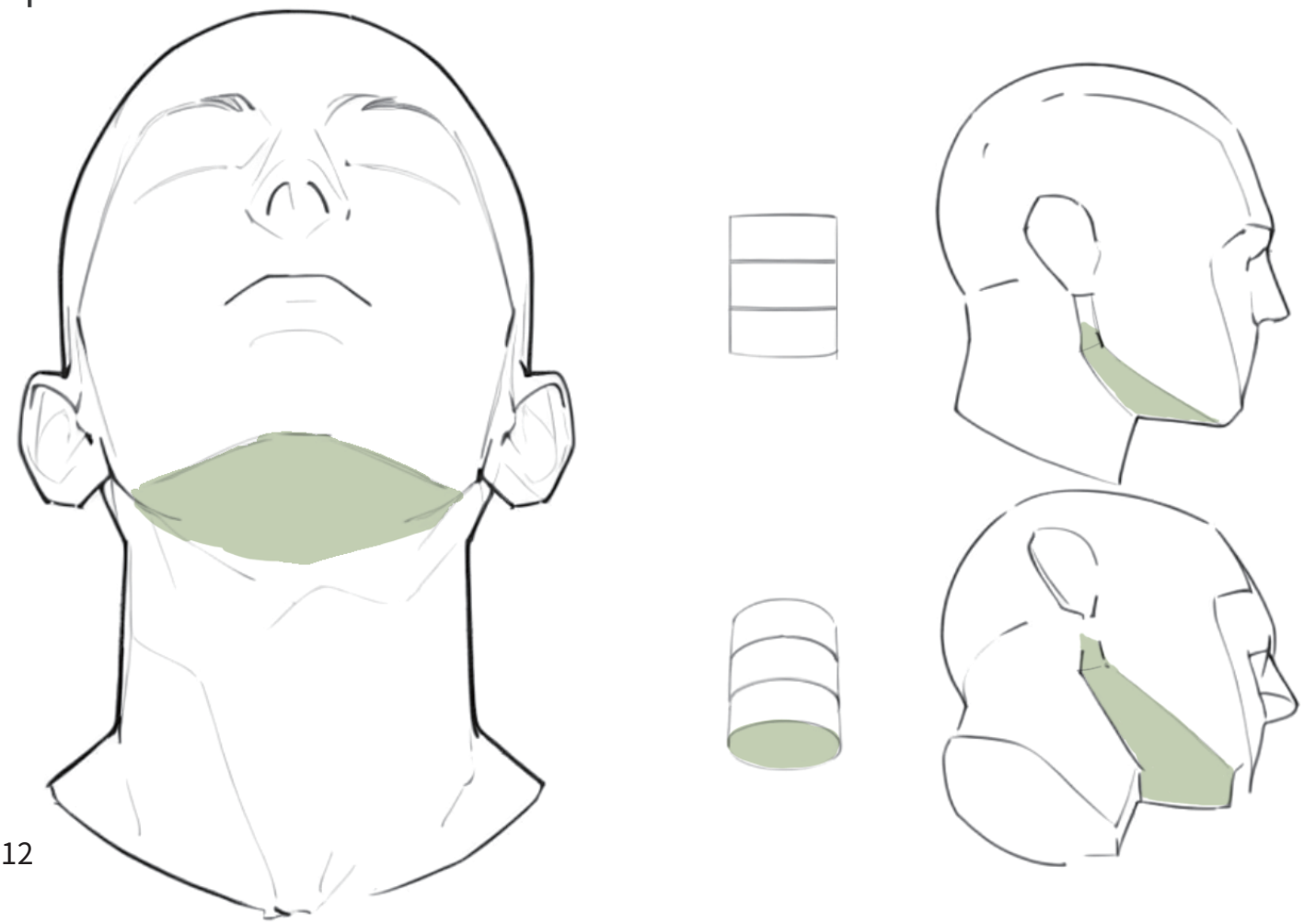




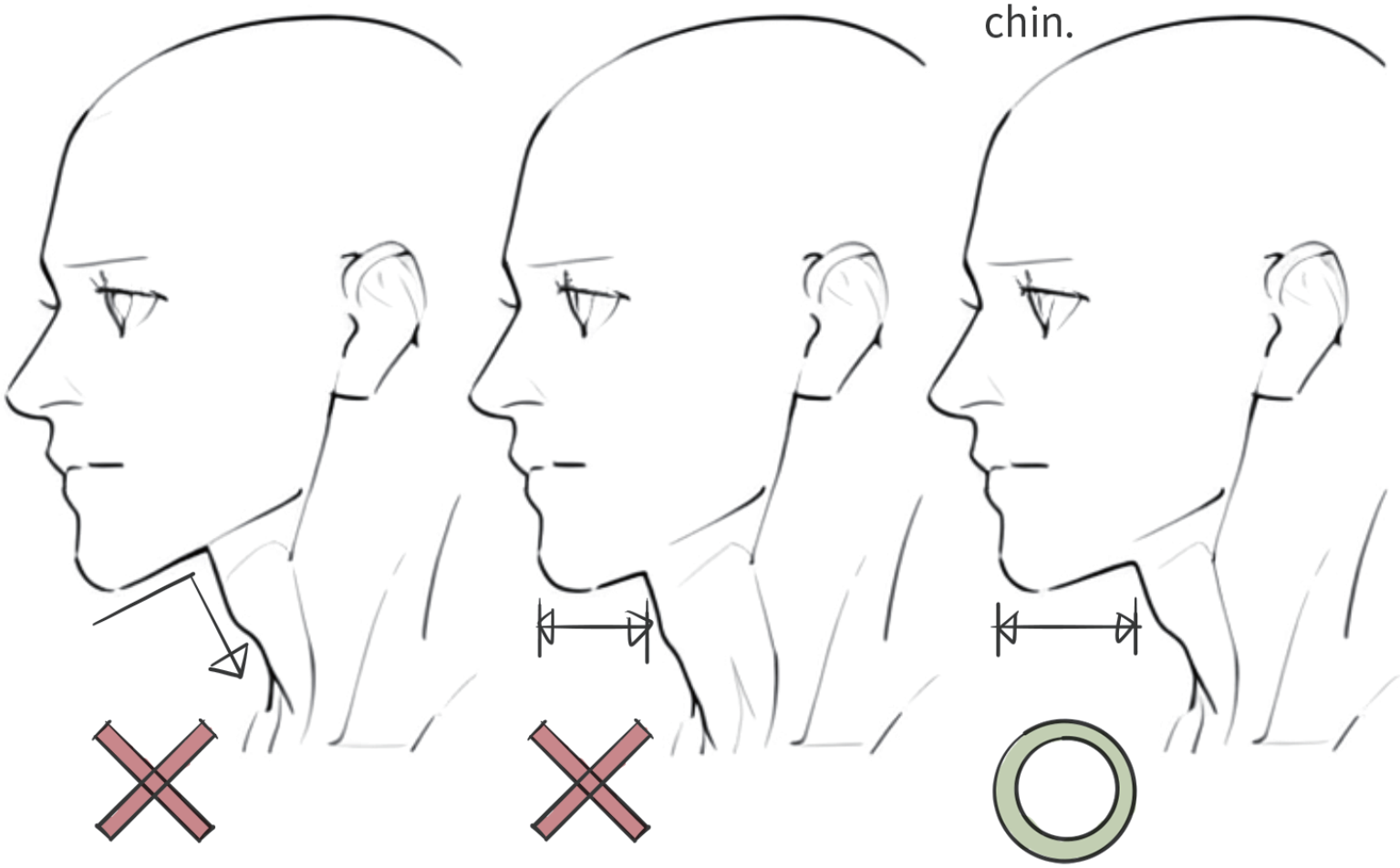
The mouth is closer to the nose than to the chin.



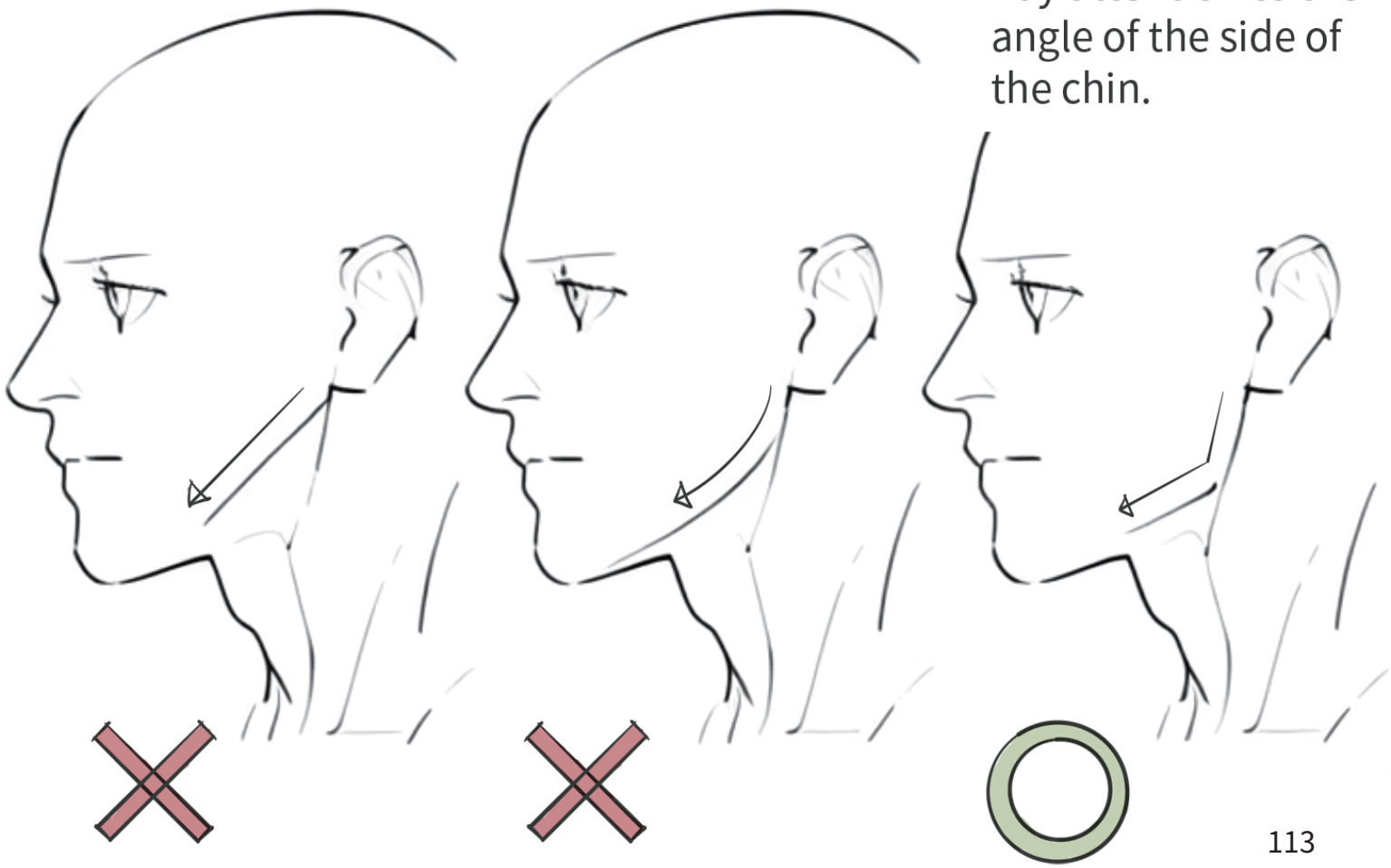
The lower angle makes the face look shorter and the area under the chin is more prominent.

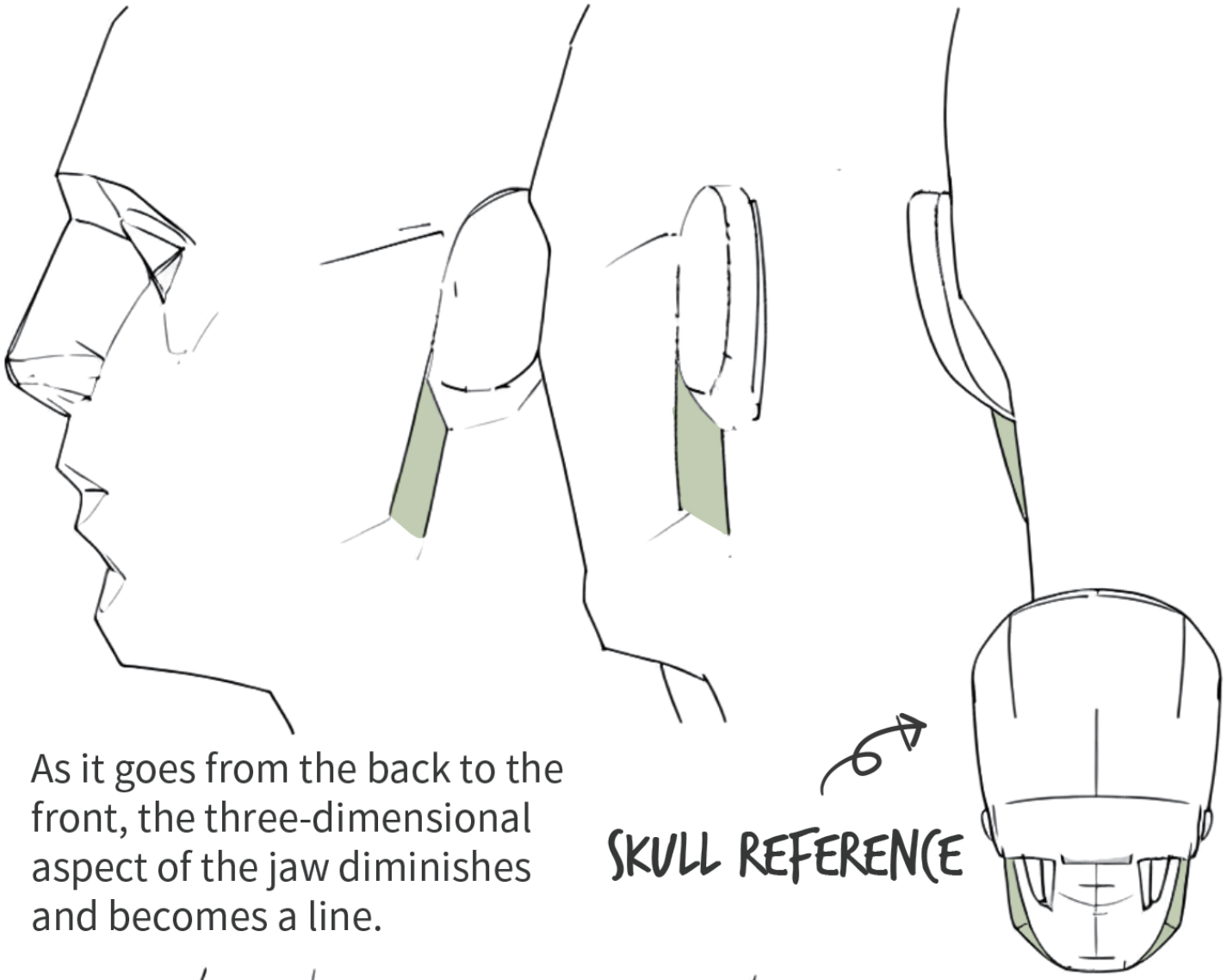


Pay attention to the length under the chin.



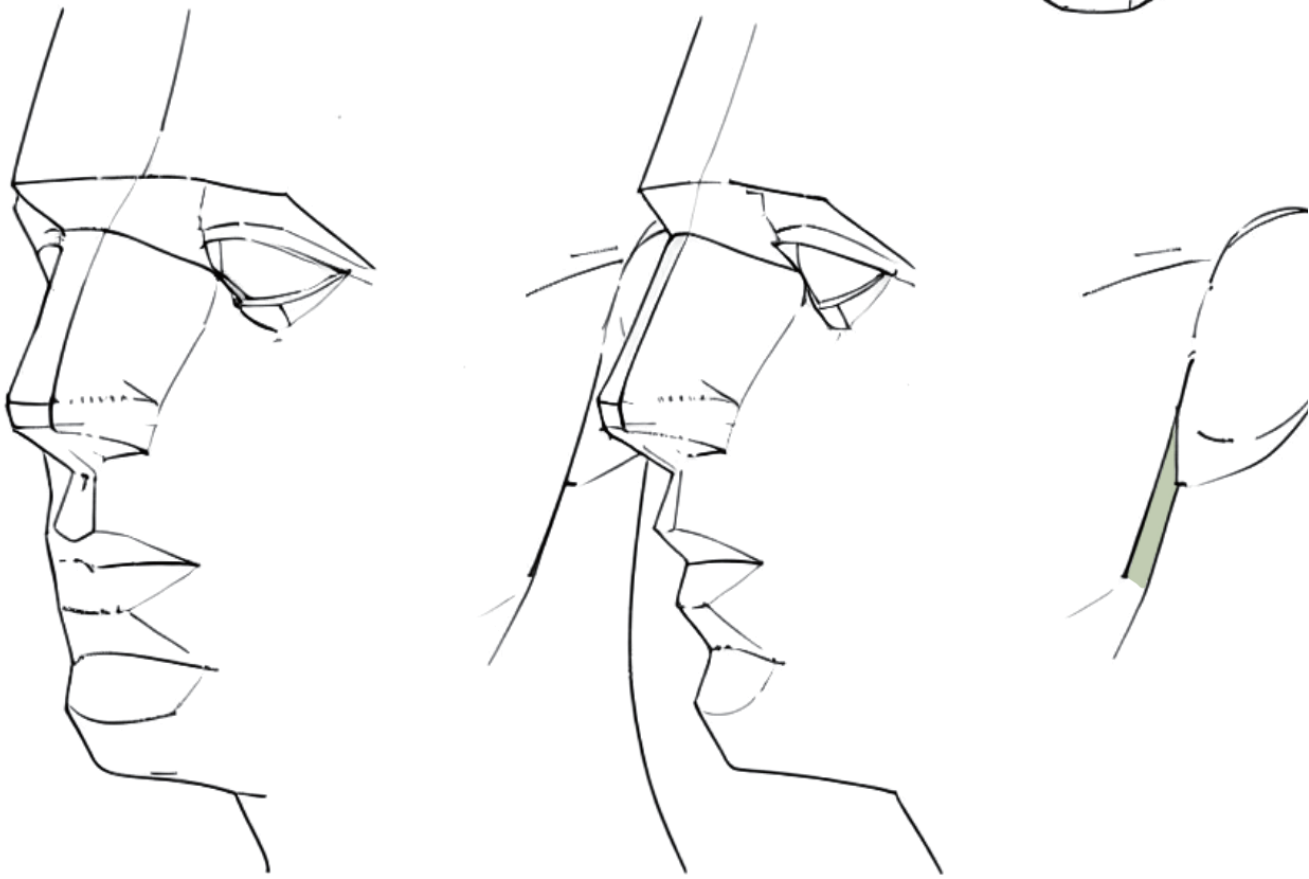
Pay attention to the angle of the side of the chin.

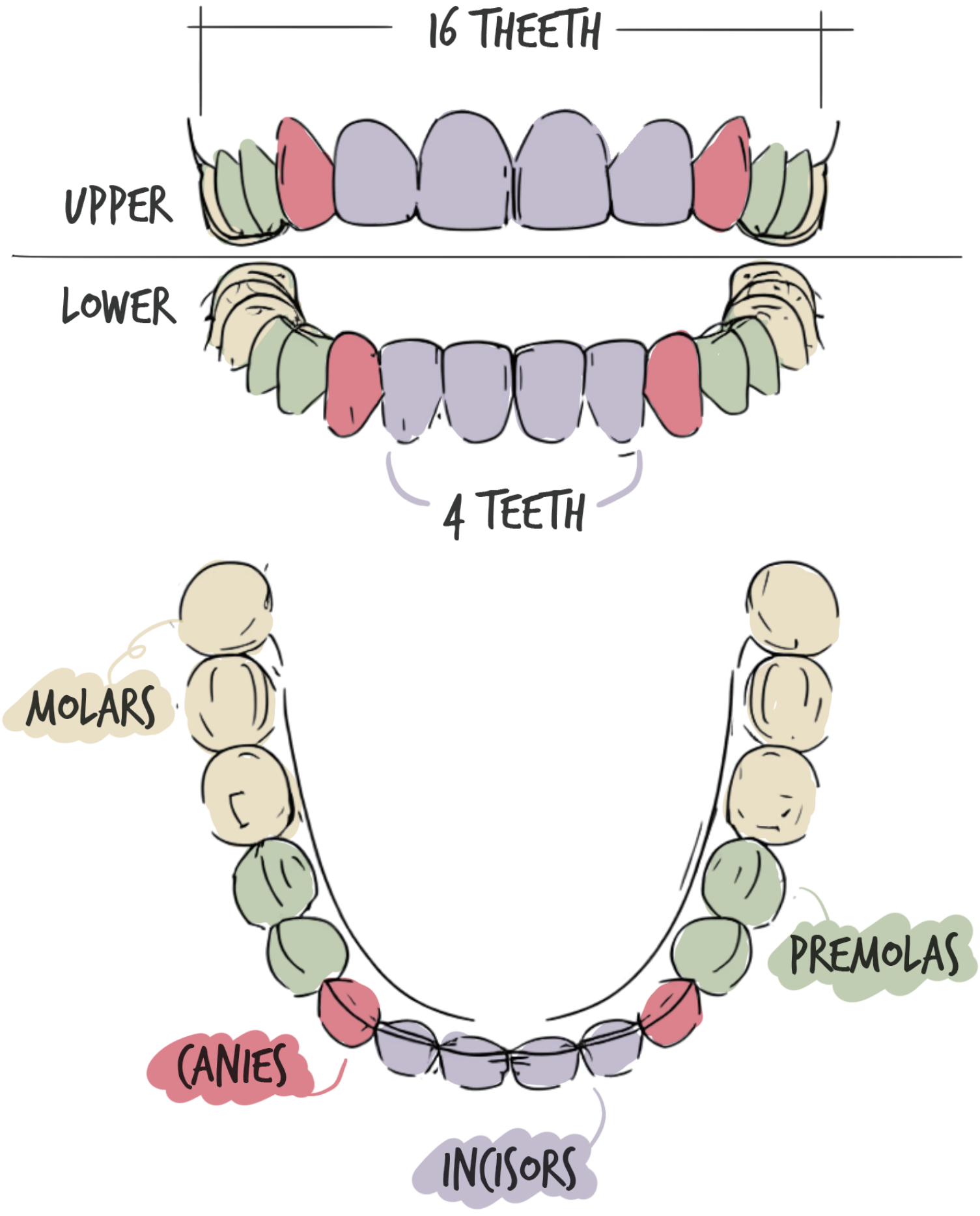


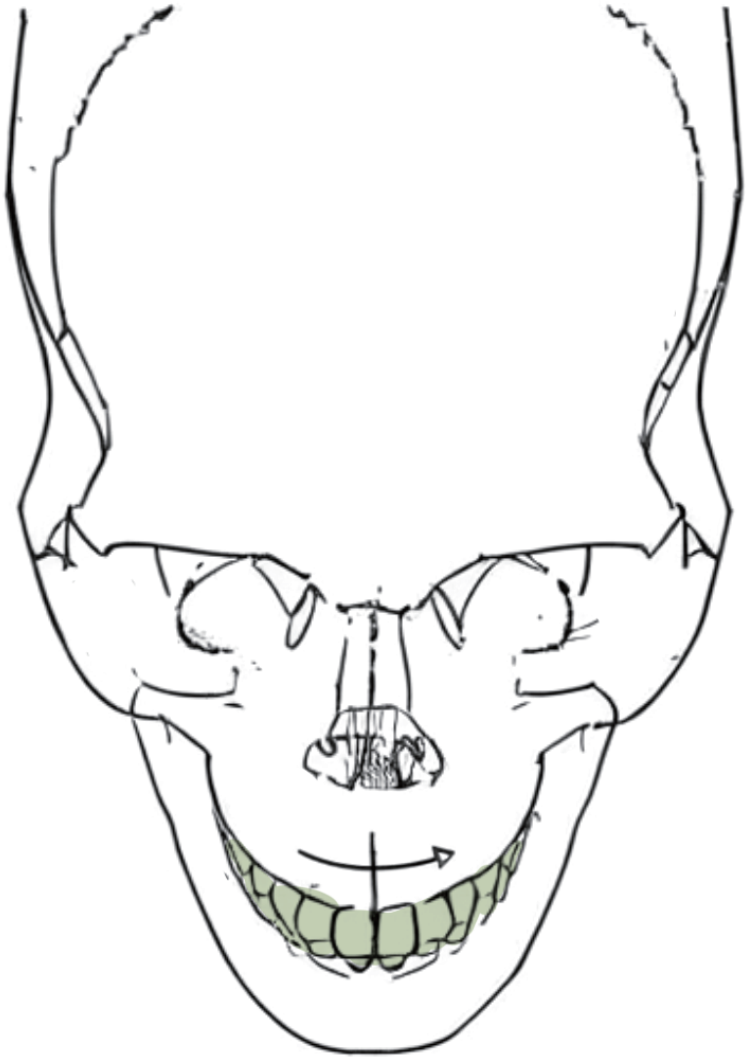


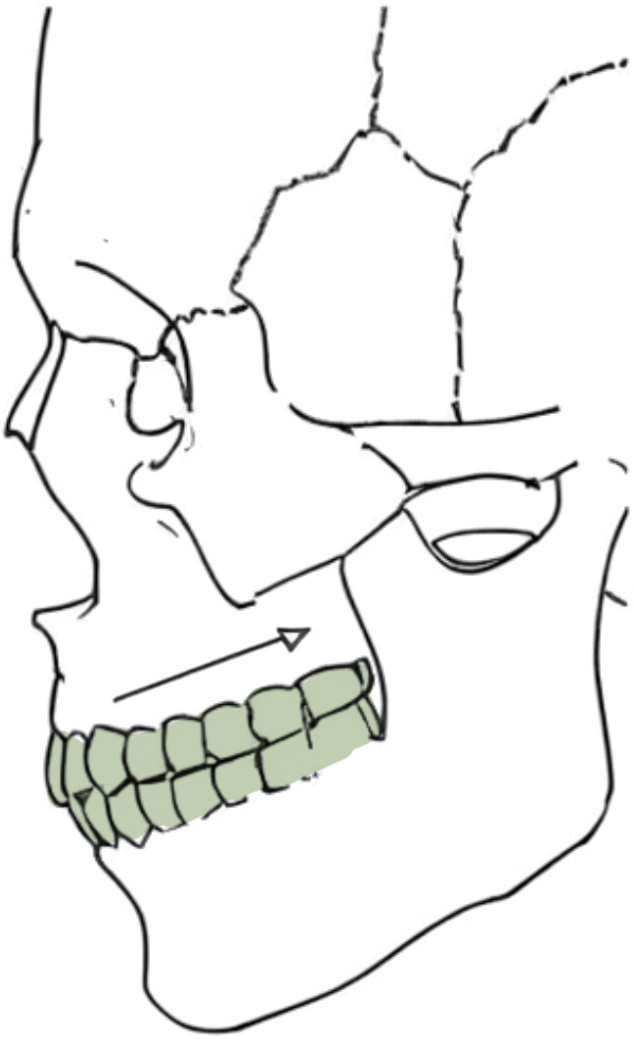
As it goes from the back to the front, the three-dimensional aspect of the jaw diminishes and becomes a line.

SKULL REFERENCE

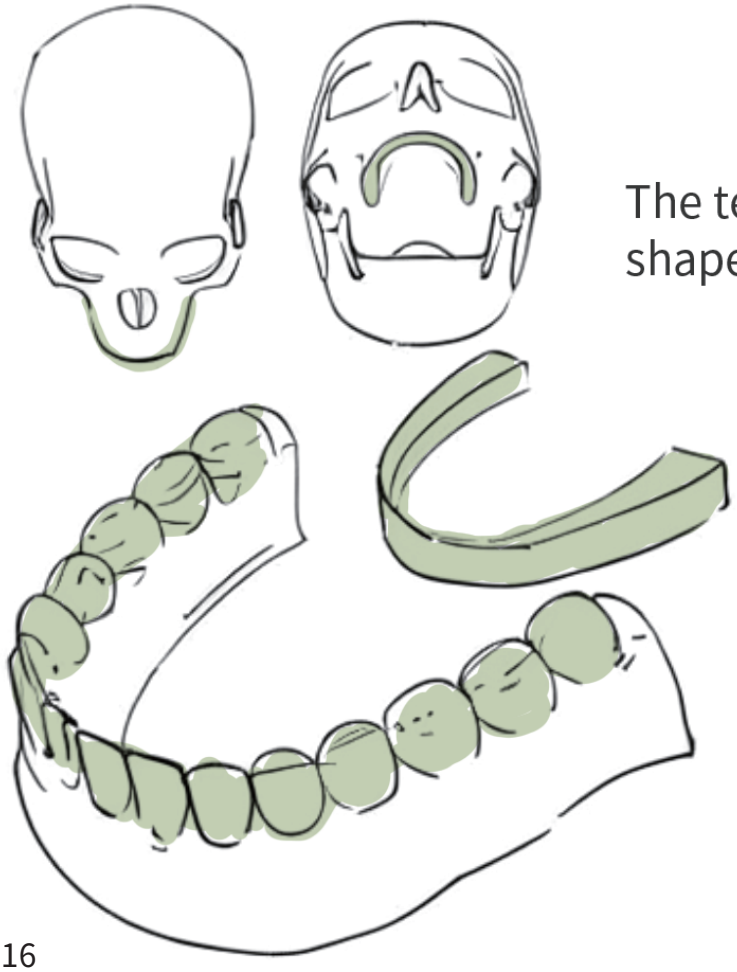



16 THEETH
UPPER
LOWER
4 TEETH
MOLARS
PREMOLAS
CANIES
INCISORS

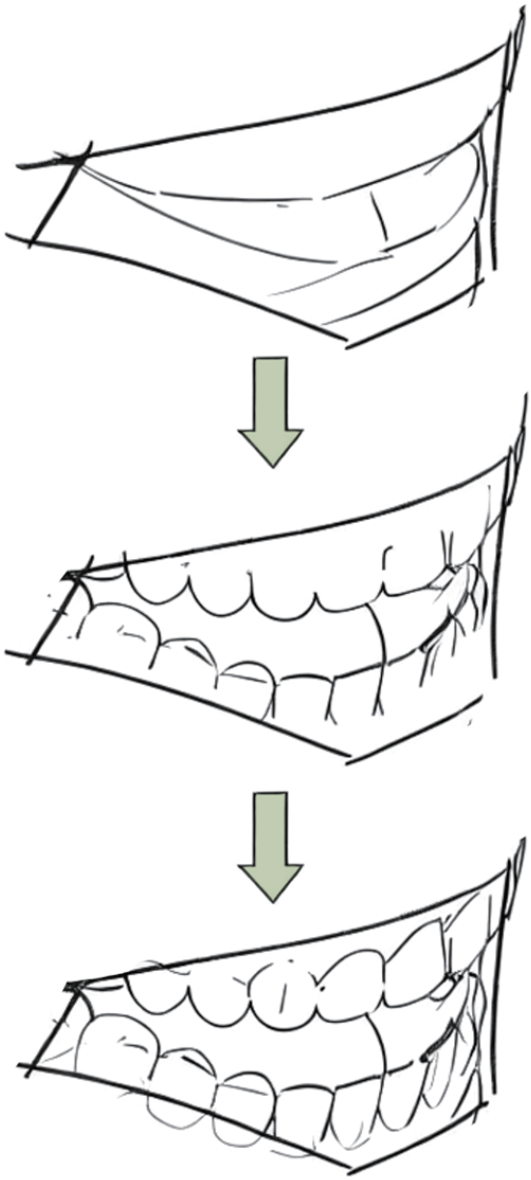




It is tilted when viewed from the side.

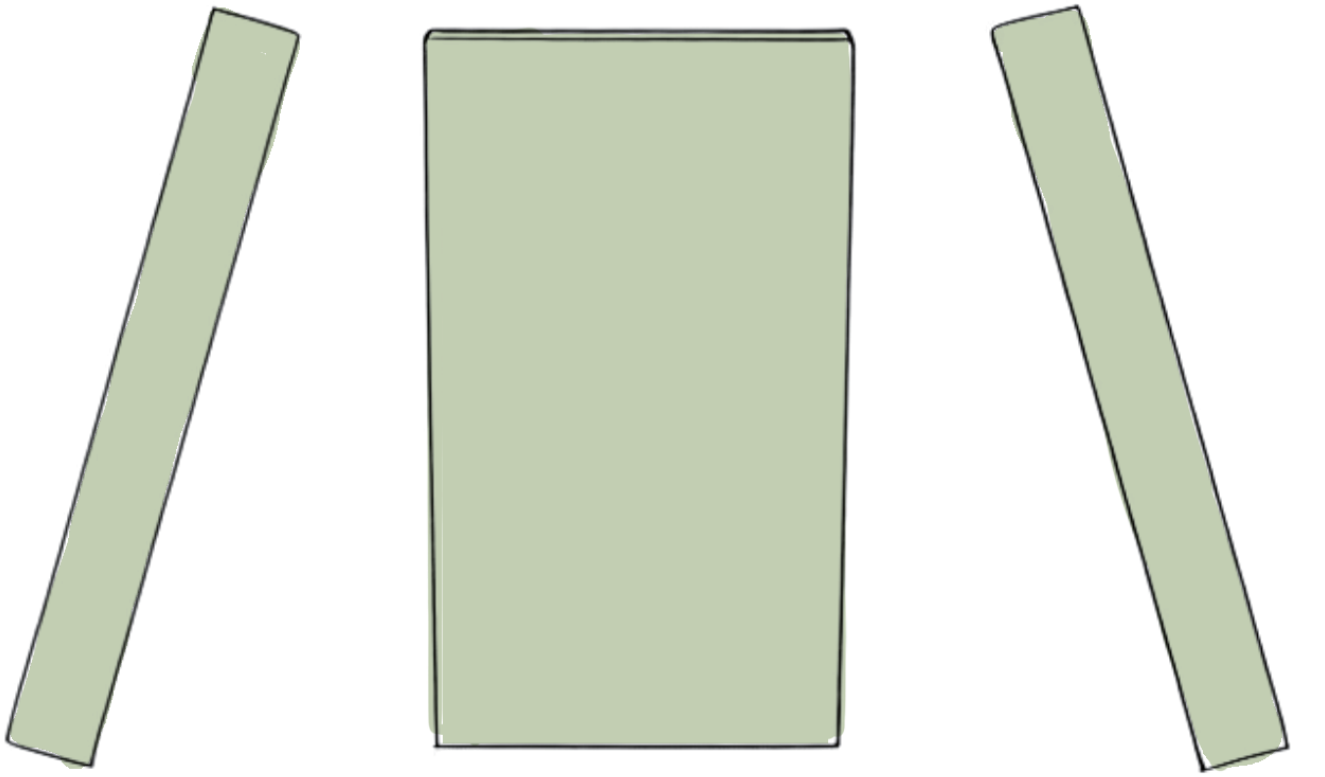


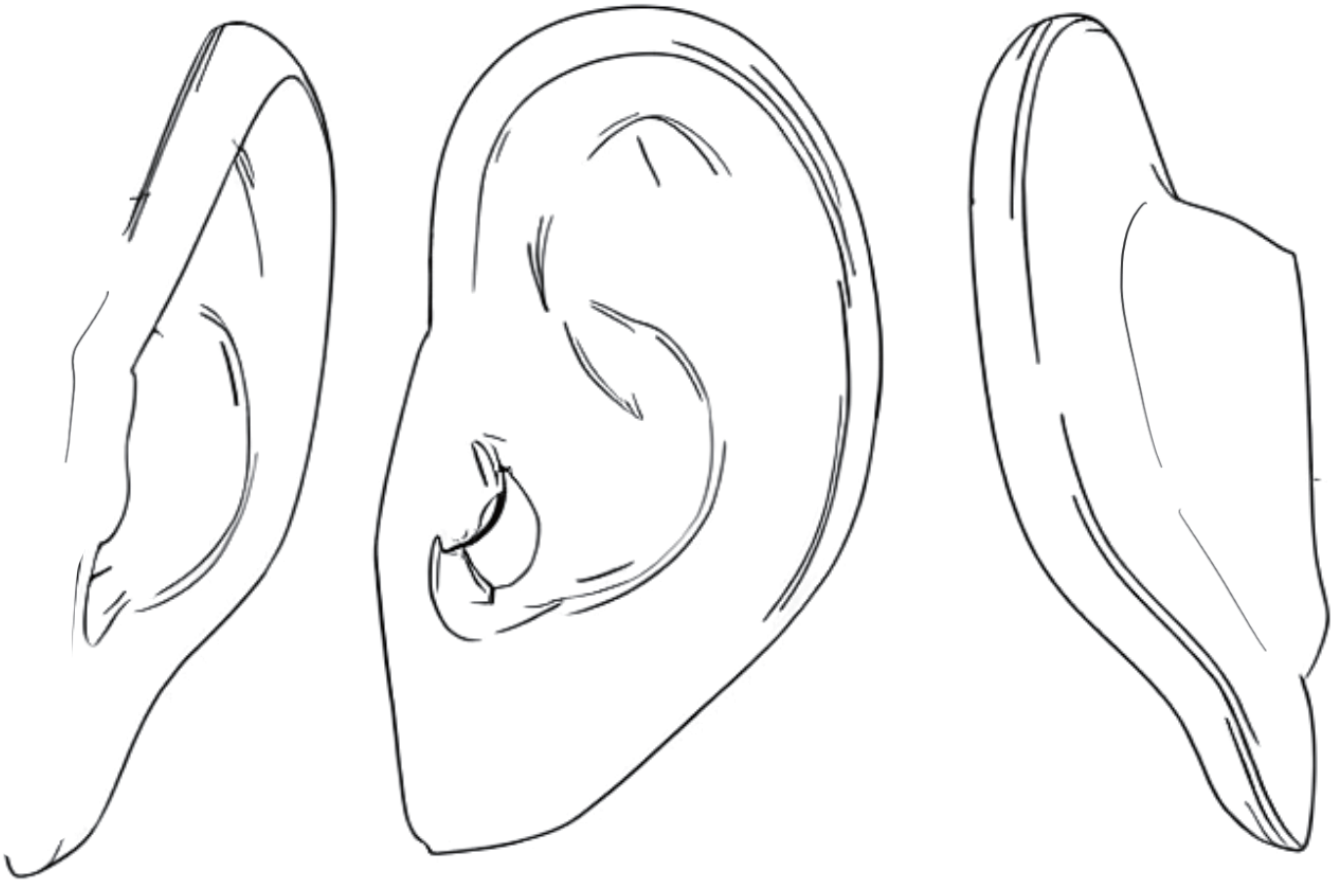
The teeth are semicircular in shape.

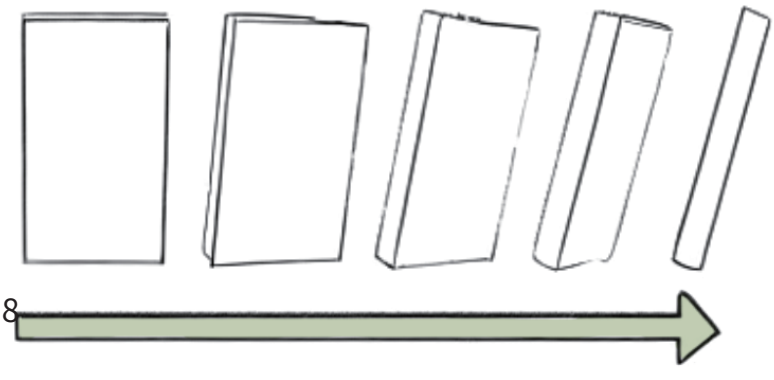


To achieve a cartoonish depiction of teeth, simplify the shapes.

It is natural to express the entire face realistically, not just the teeth.

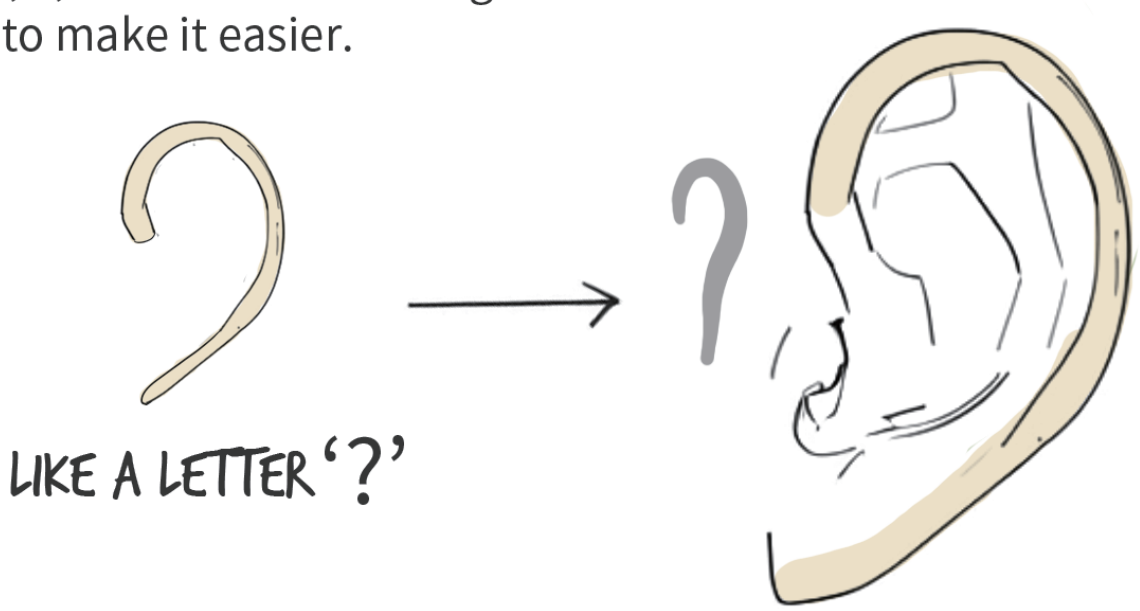




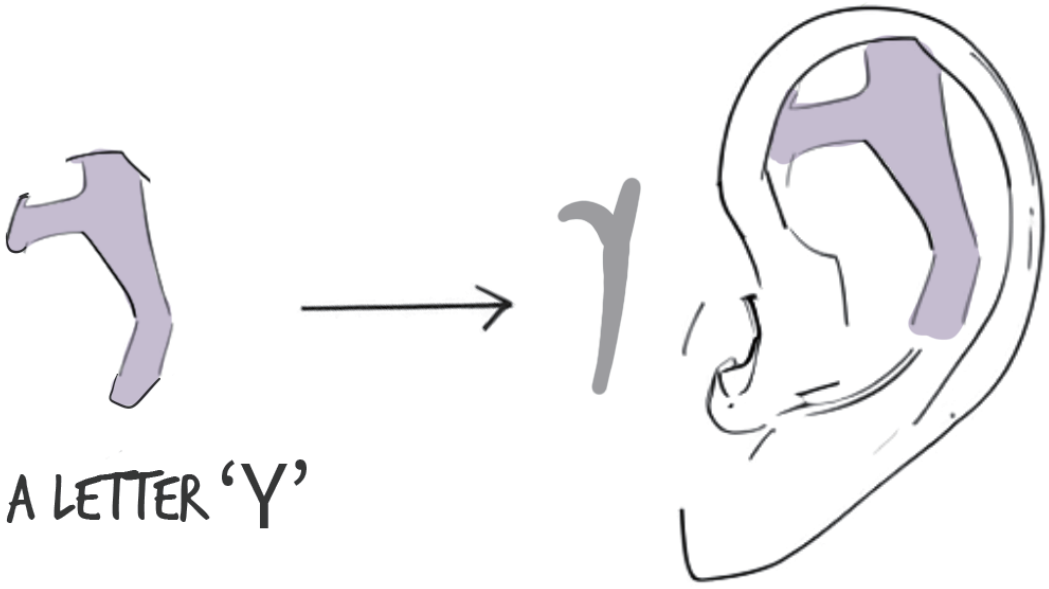


The ear has a tilted hexahedral shape.

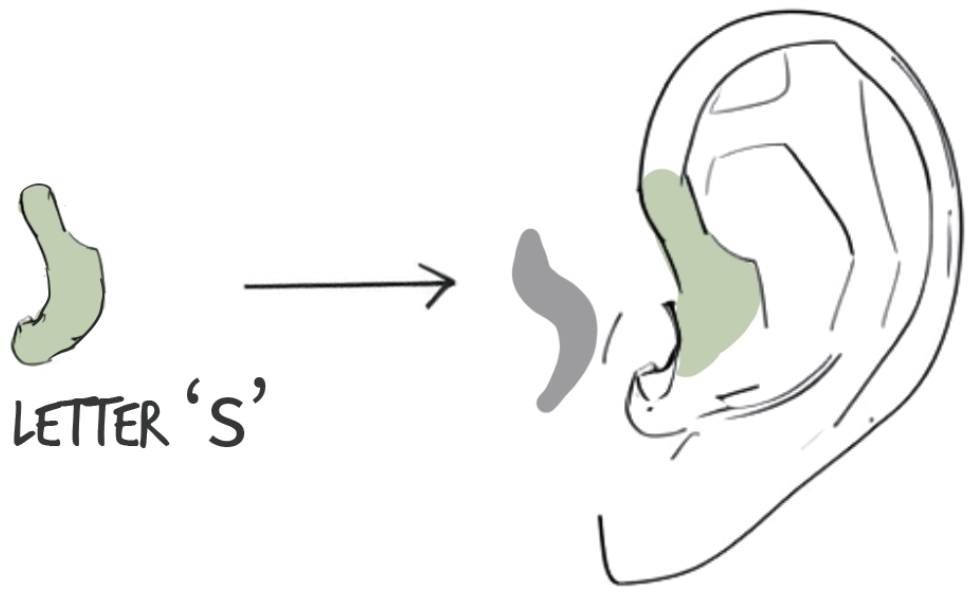
The ear resembles the shapes of ?, Y, and S.Think of shapes like ?, Y, and S when drawing ears to make it easier.



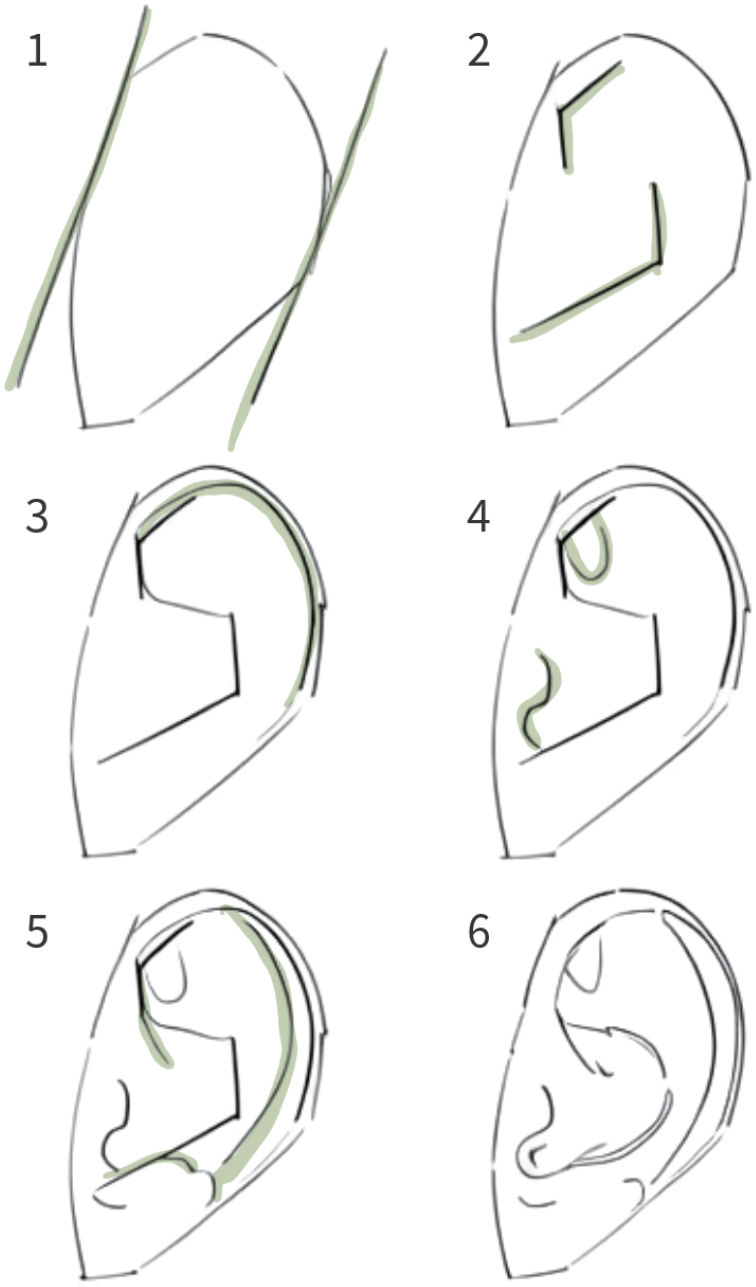
LIKE A LETTER '?'



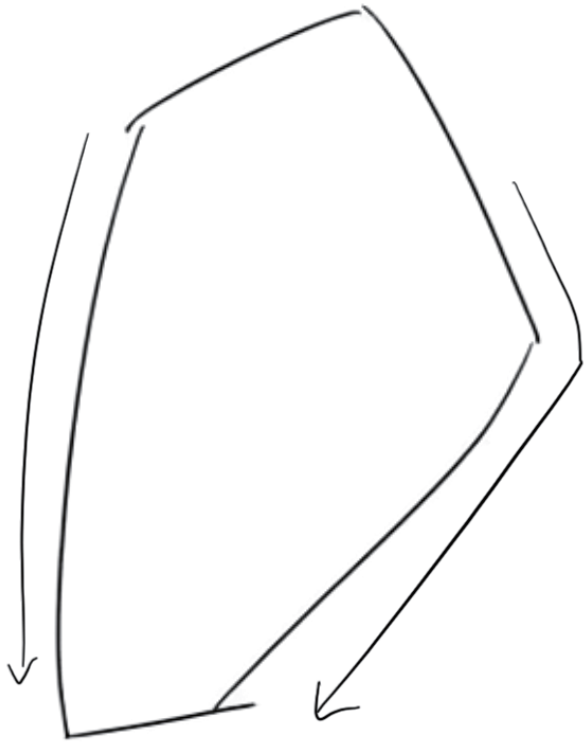
LIKE A LETTER 'Y'

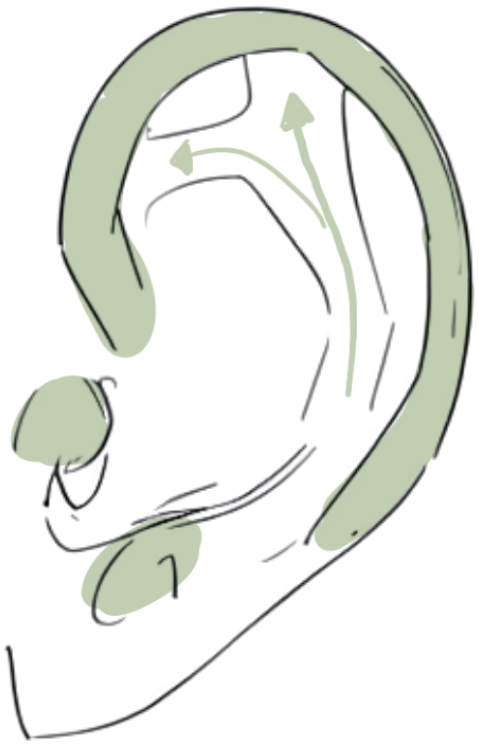


LIKE A LETTER 'S'

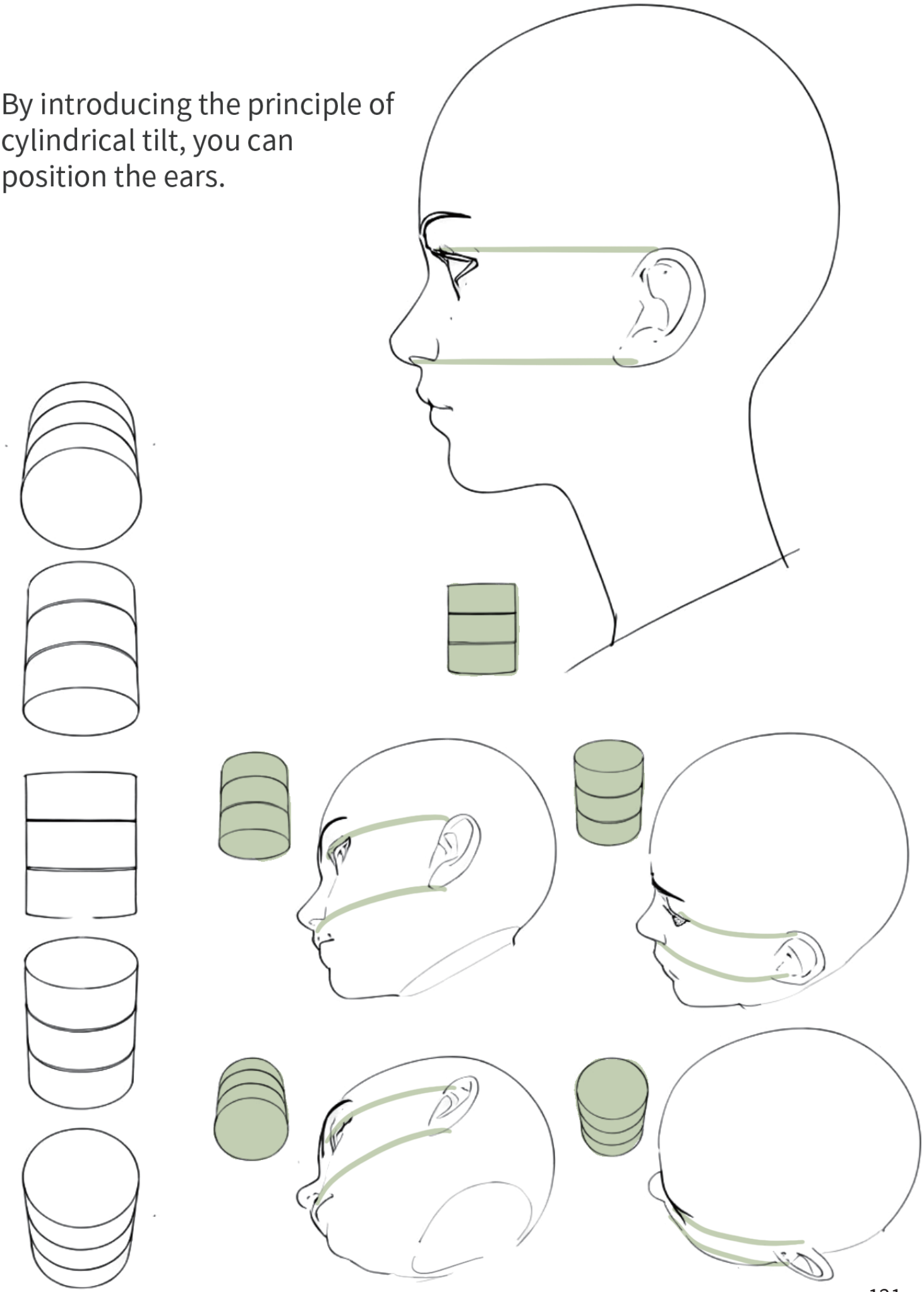


In cartoonish depictions, even with a basic understanding of the shape of the ears, it's easy to depict as long as you know the general order.



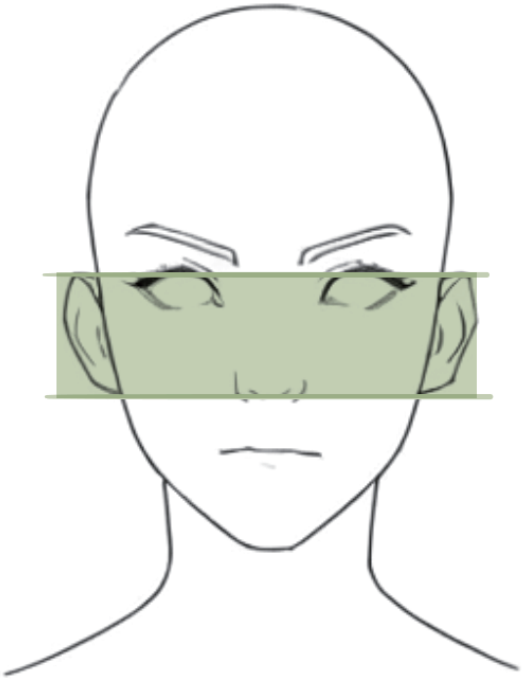


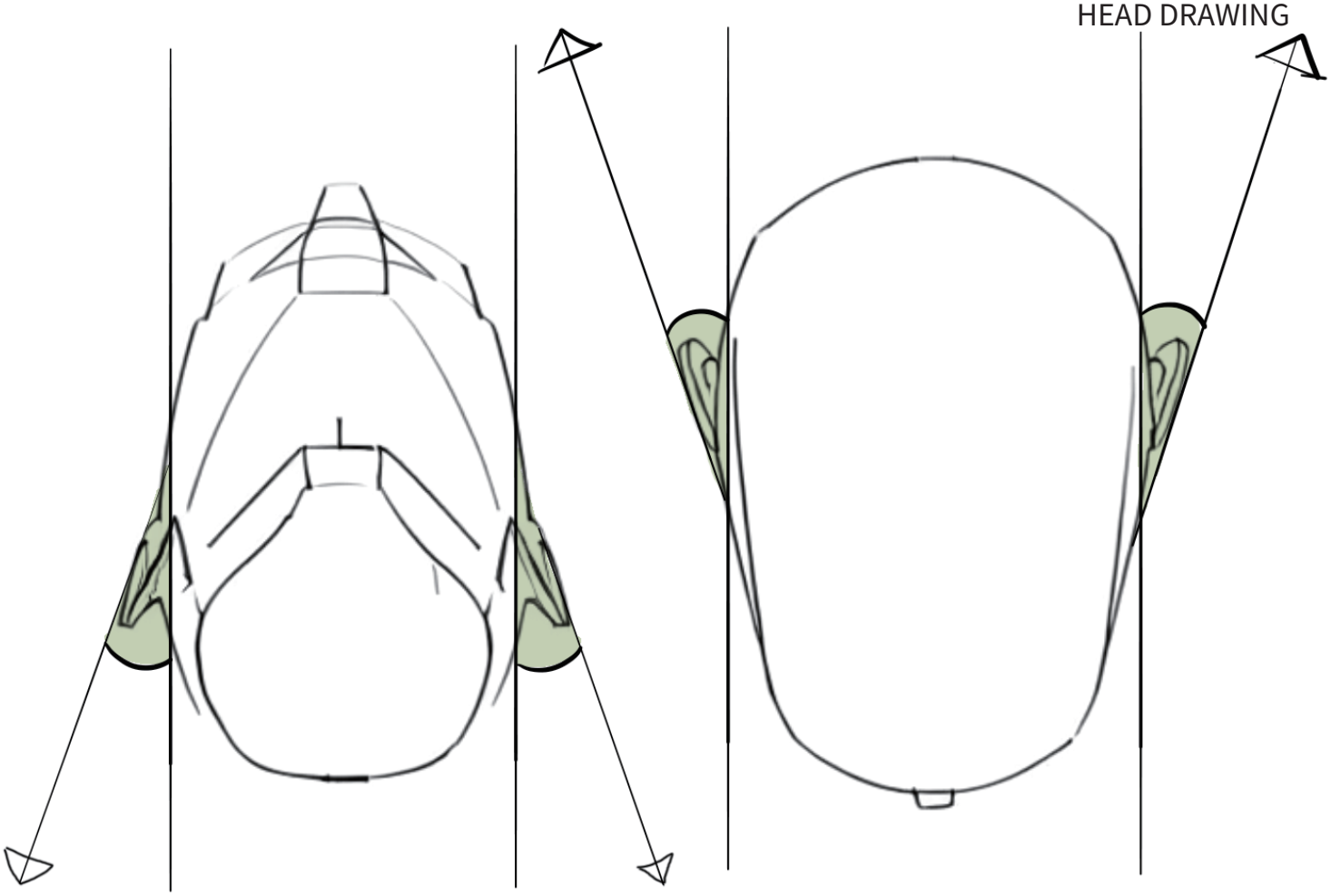
By introducing the principle of cylindrical tilt, you can position the ears.

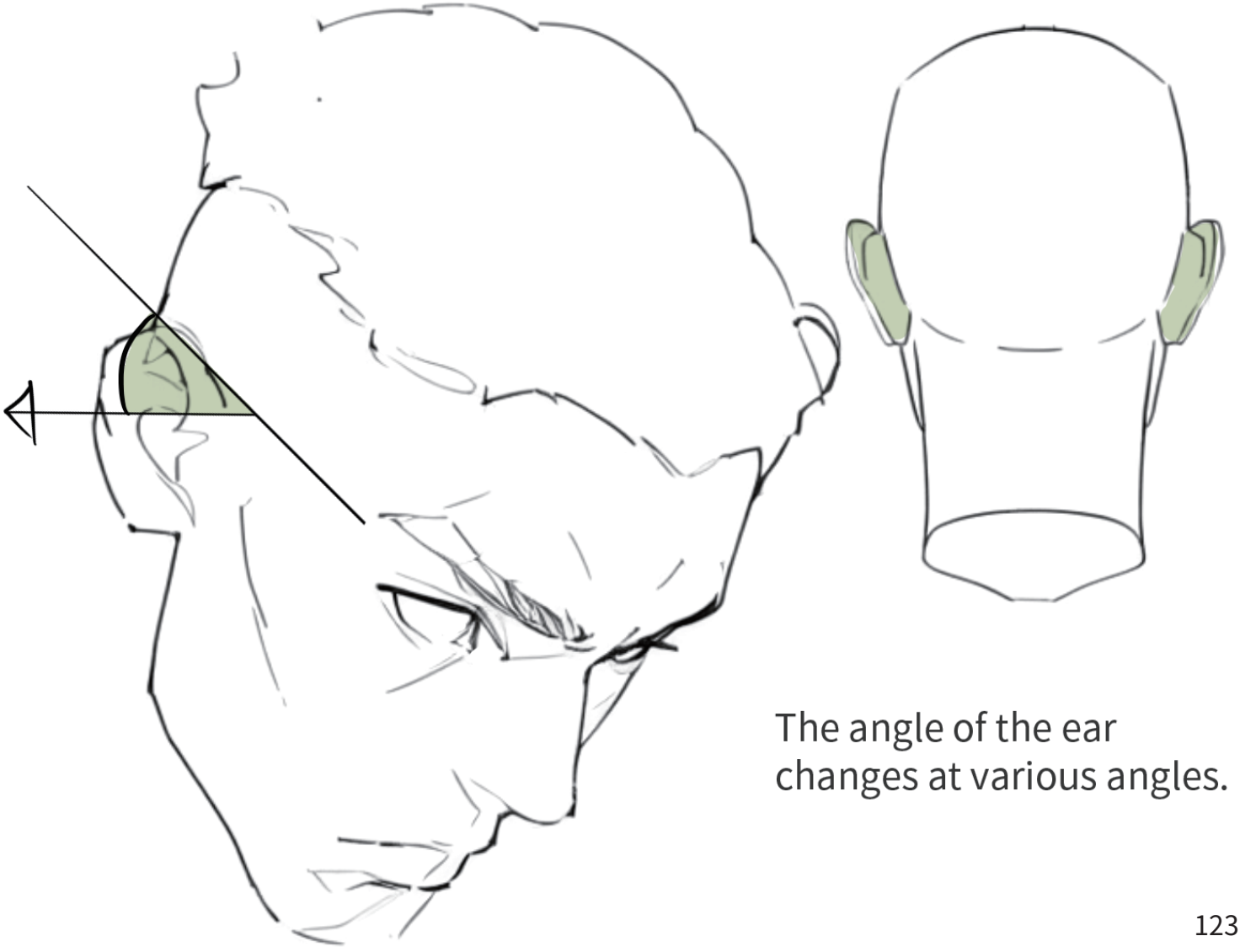


The position of the ears is drawn differently when the head is lowered and when it is raised.

In a frontal view, the nose is positioned between the eyes and the mouth.





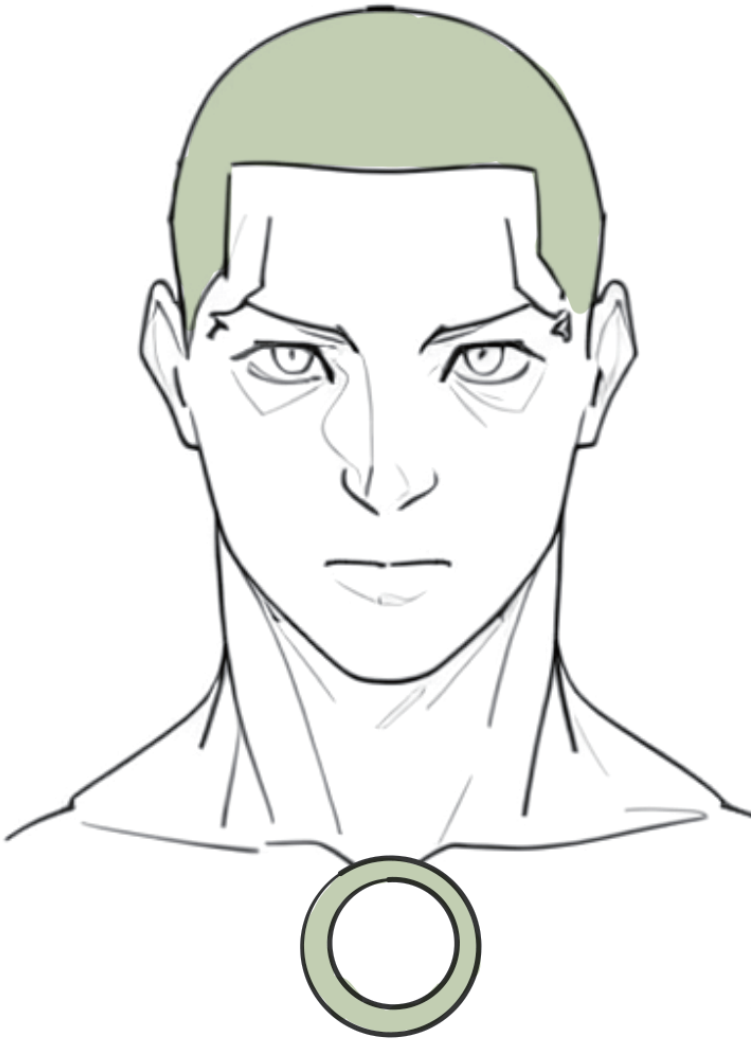


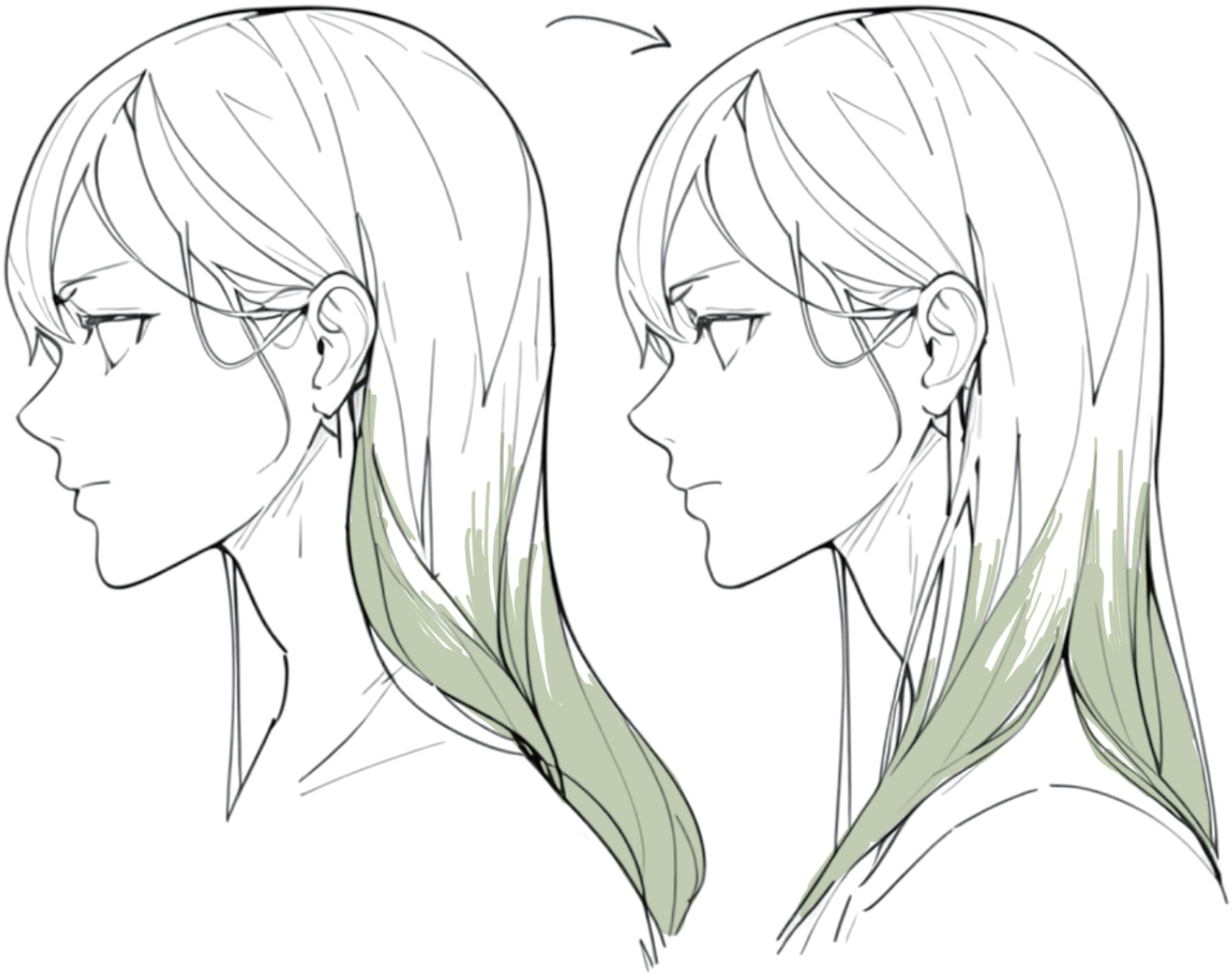
The angle of the ear changes at various angles.

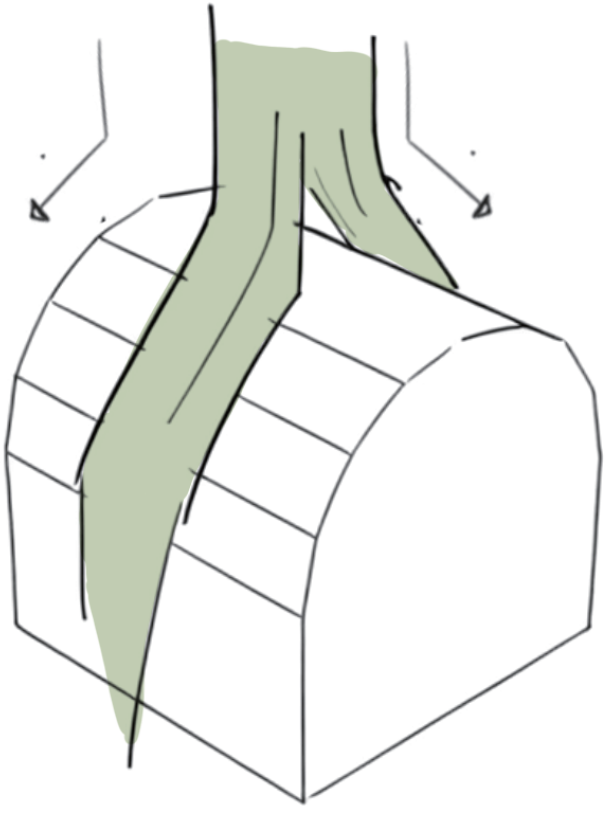
05.

HAIR& ACCESSORIES

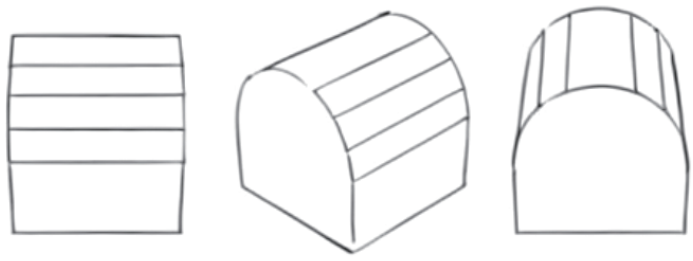
When drawing a man's hairline,
It is natural to draw in the
shape of ‘m’.







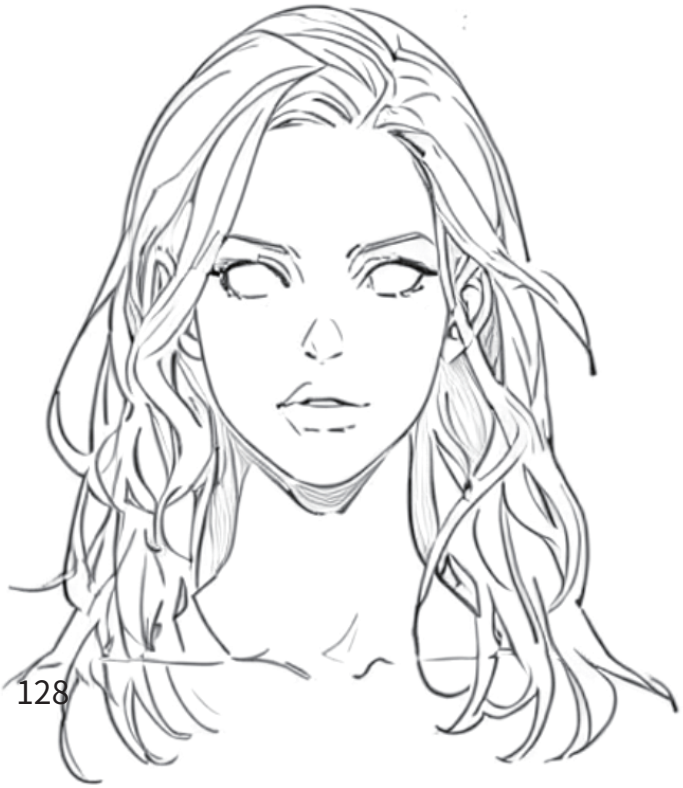
When the hair is long, it splits due to the shoulders.



1.

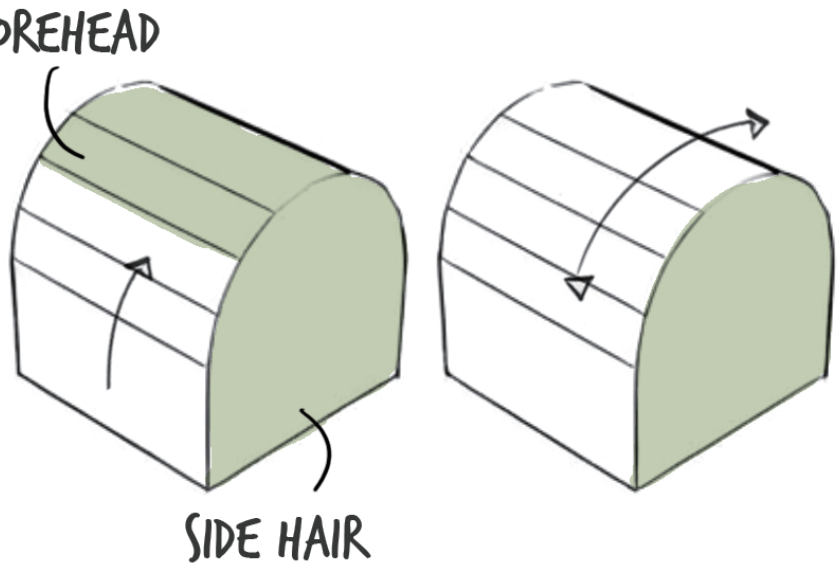
2.

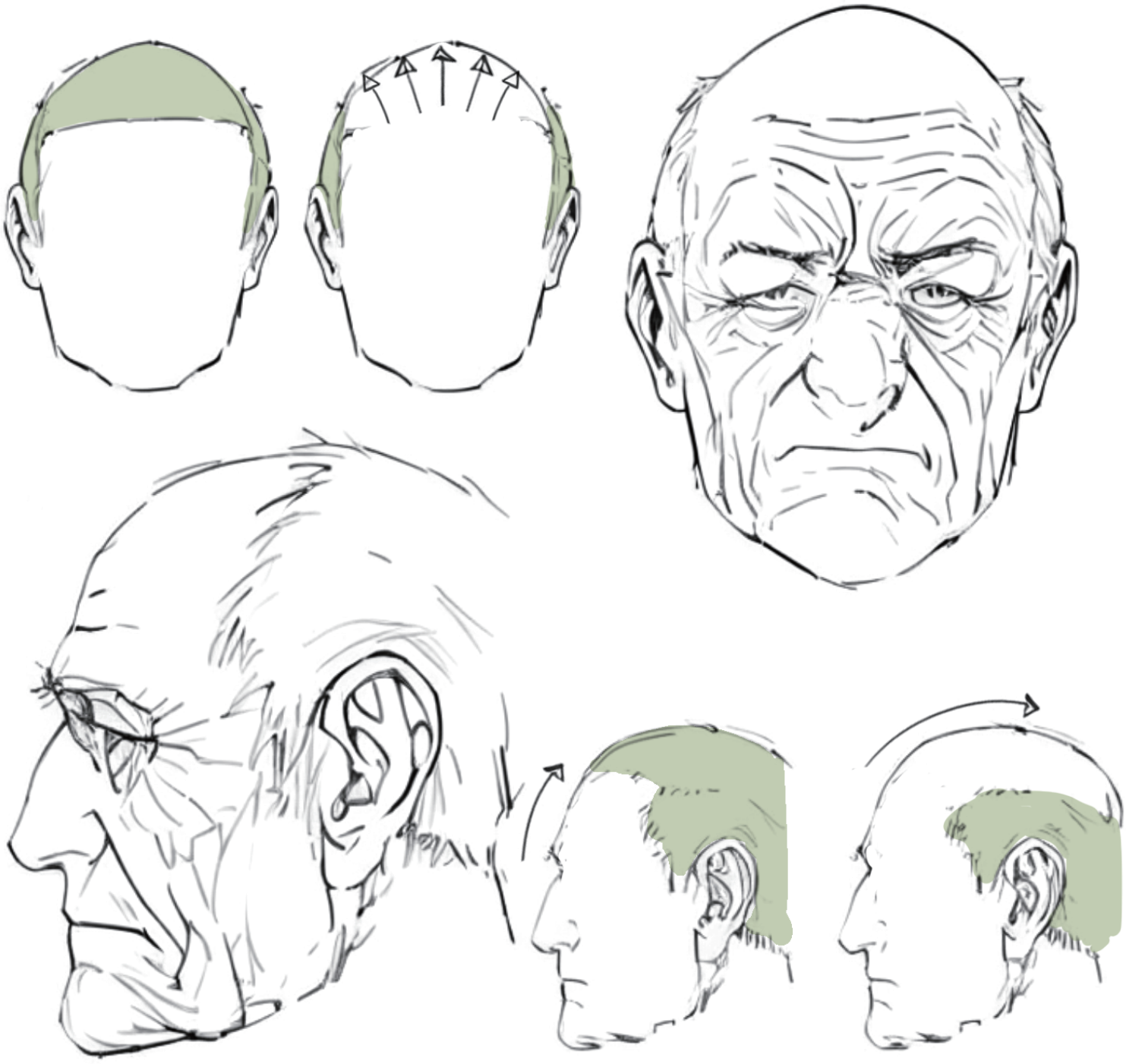
3.



Set the parting and create a flow of hair from the parting line.

The hair on the sides rarely falls out, but the hair near the frontal line falls out.





The hair gathers towards the side where it's tied.

When passing hair over the ear, ensure that the hair strands gather towards the direction of the ear.

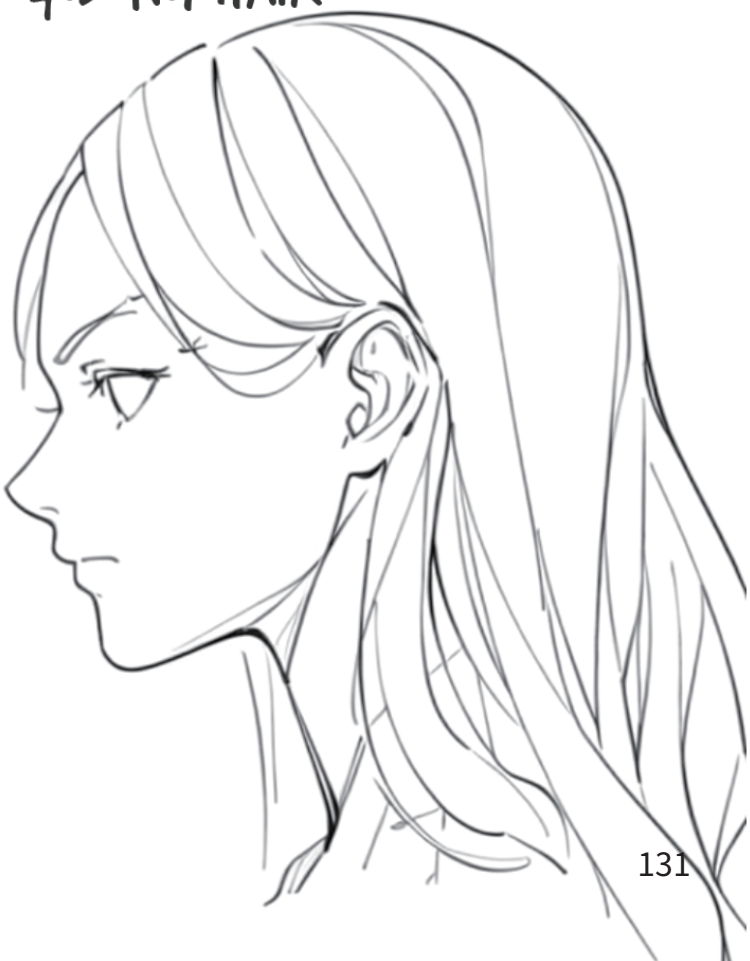
THE PROCESS OF HAIR GROWTH

1. BALD HEAD

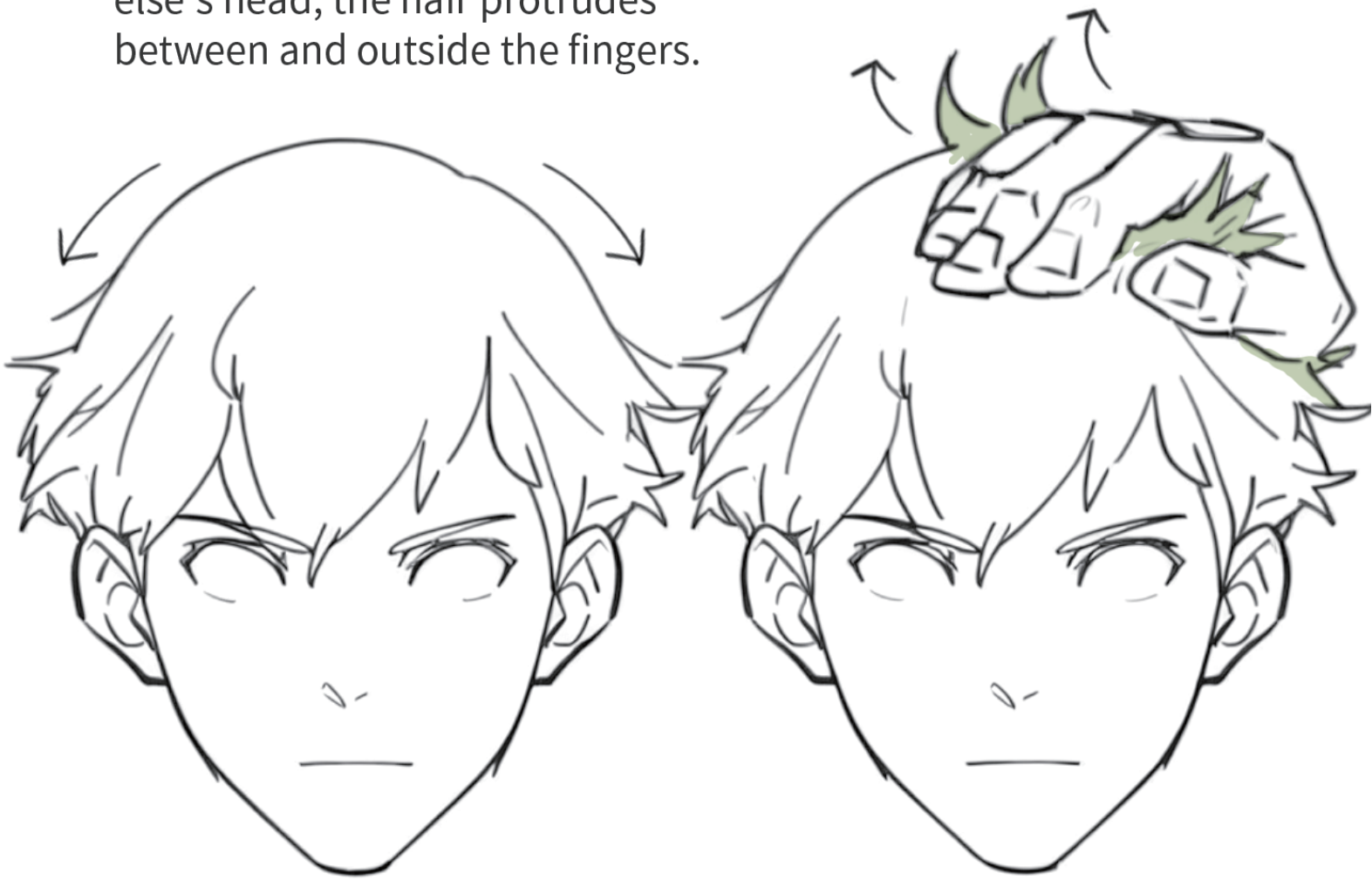
2.PIXIE CUT

3.SHORT HAIR

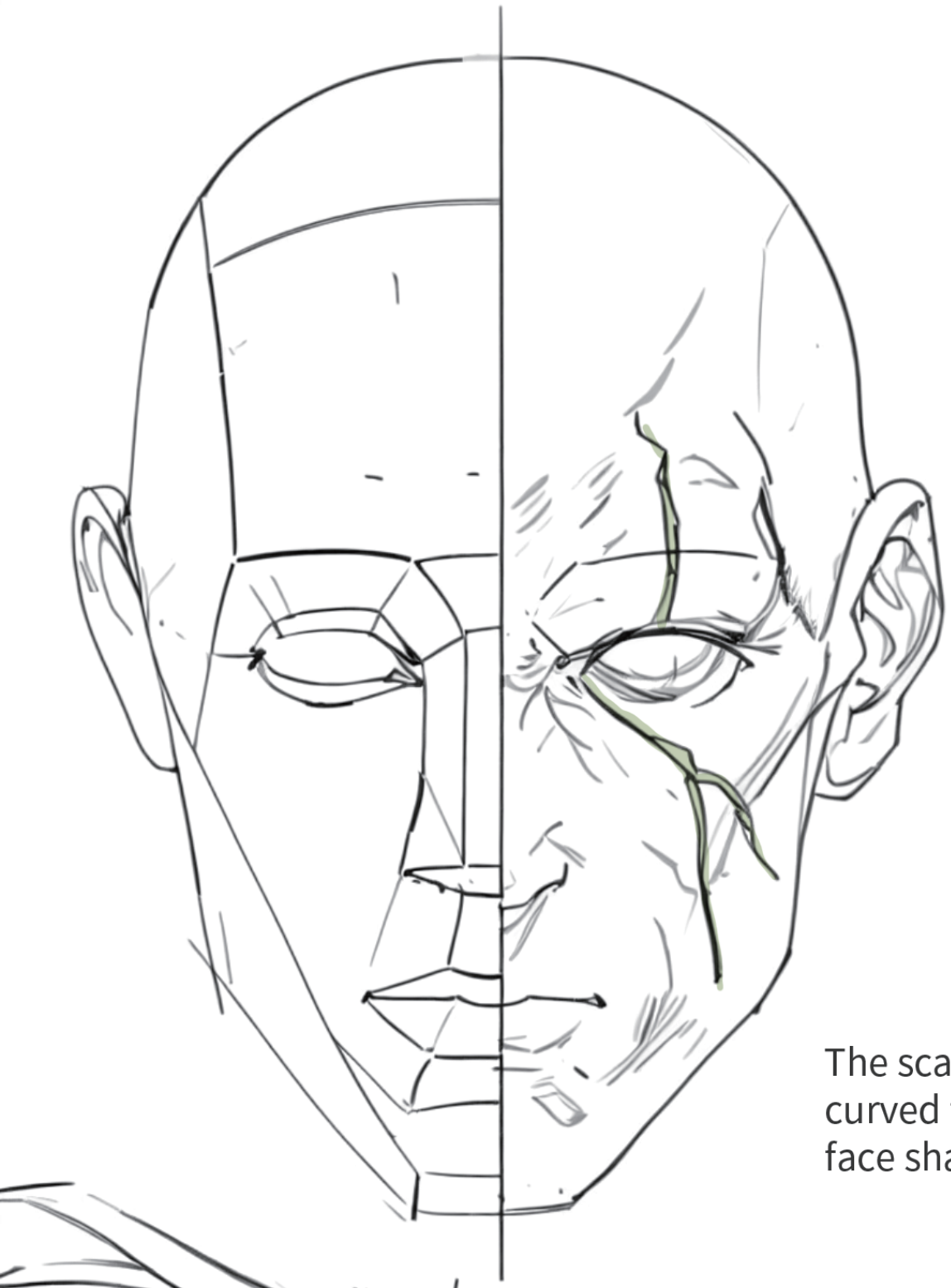
4.LONG HAIR



When drawing a situation where you raise hand above someone else's head, the hair protrudes between and outside the fingers.



Just by changing the expression, various performances are possible.



The scar should be curved to match the face shape.

1.

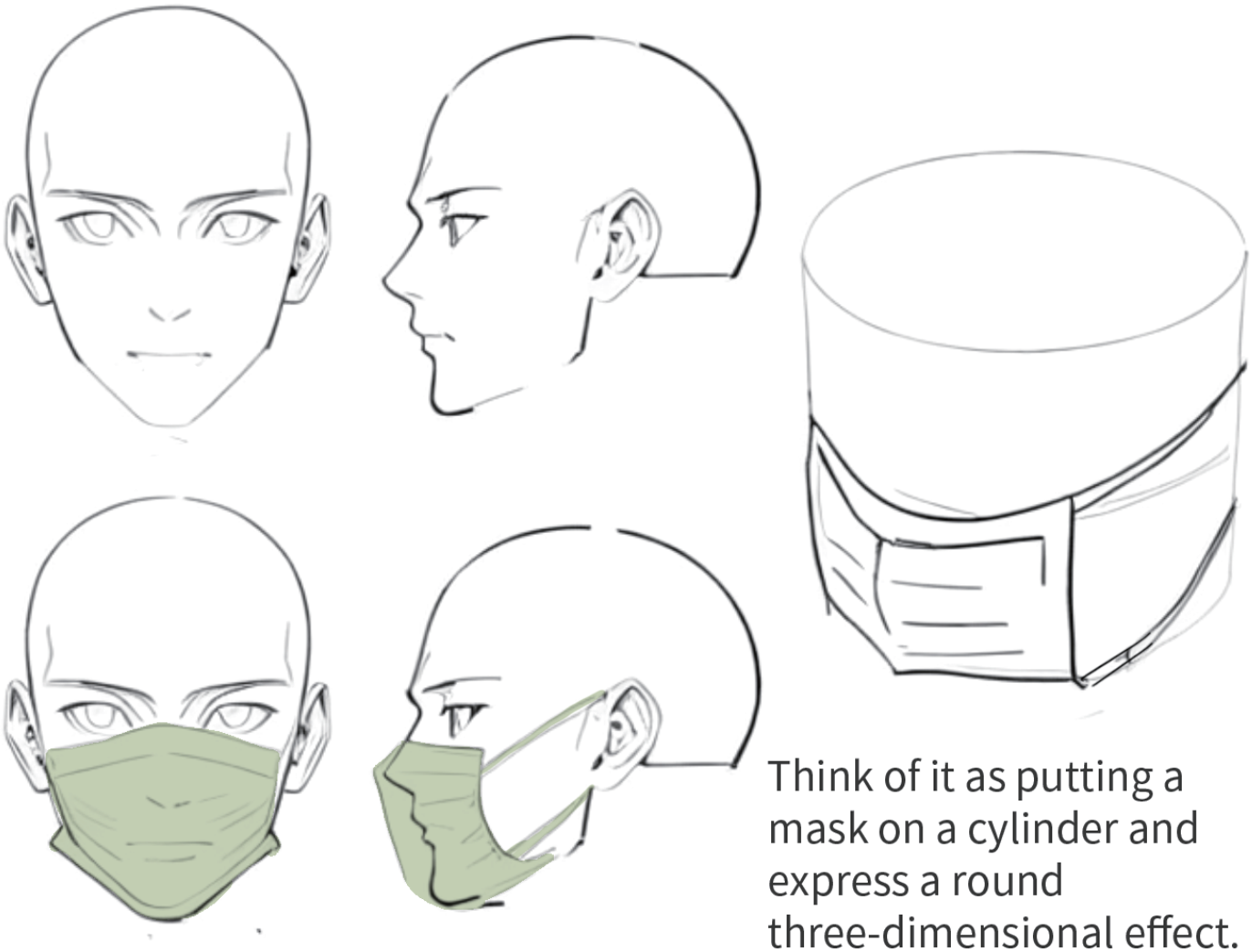
2.

3.

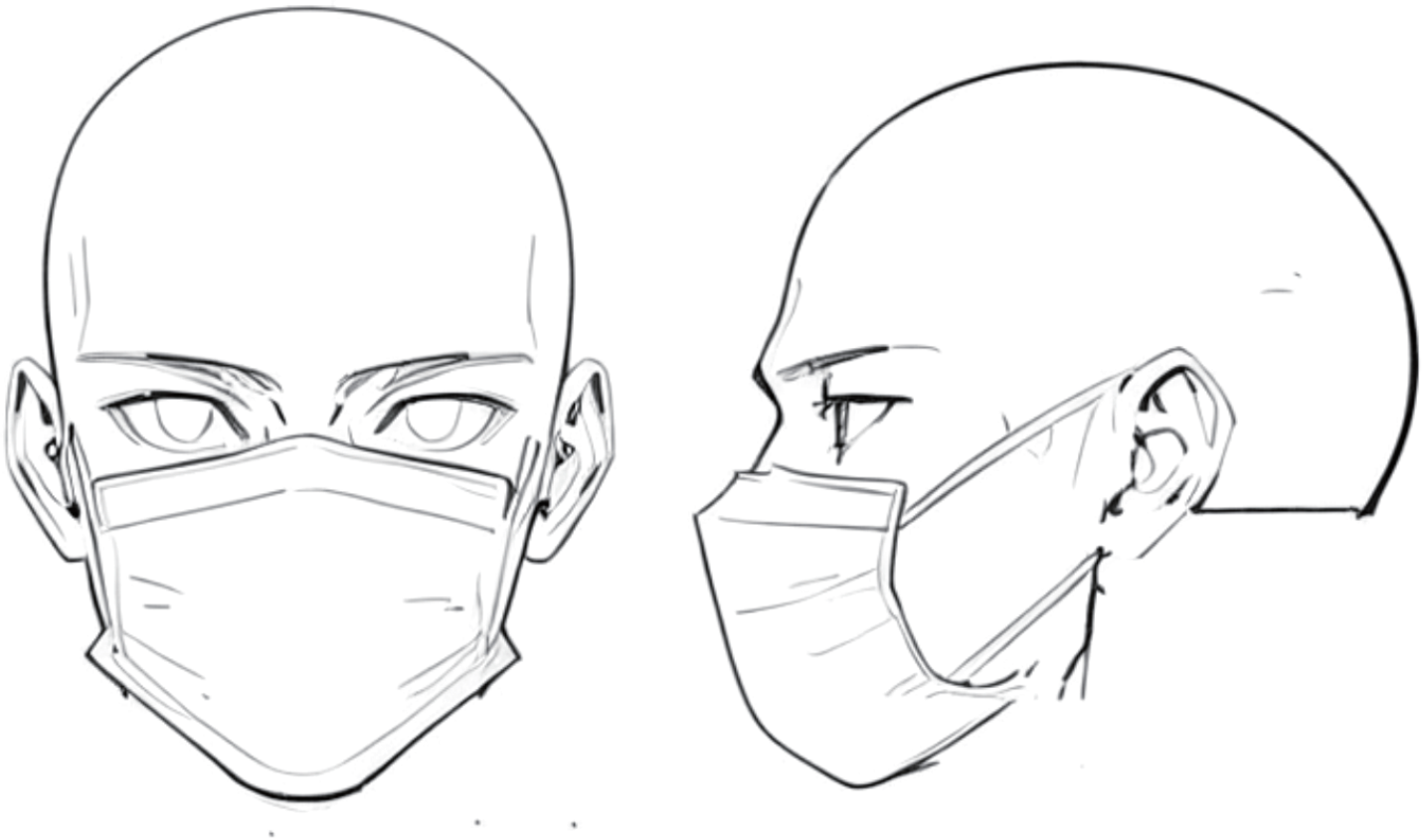
4.

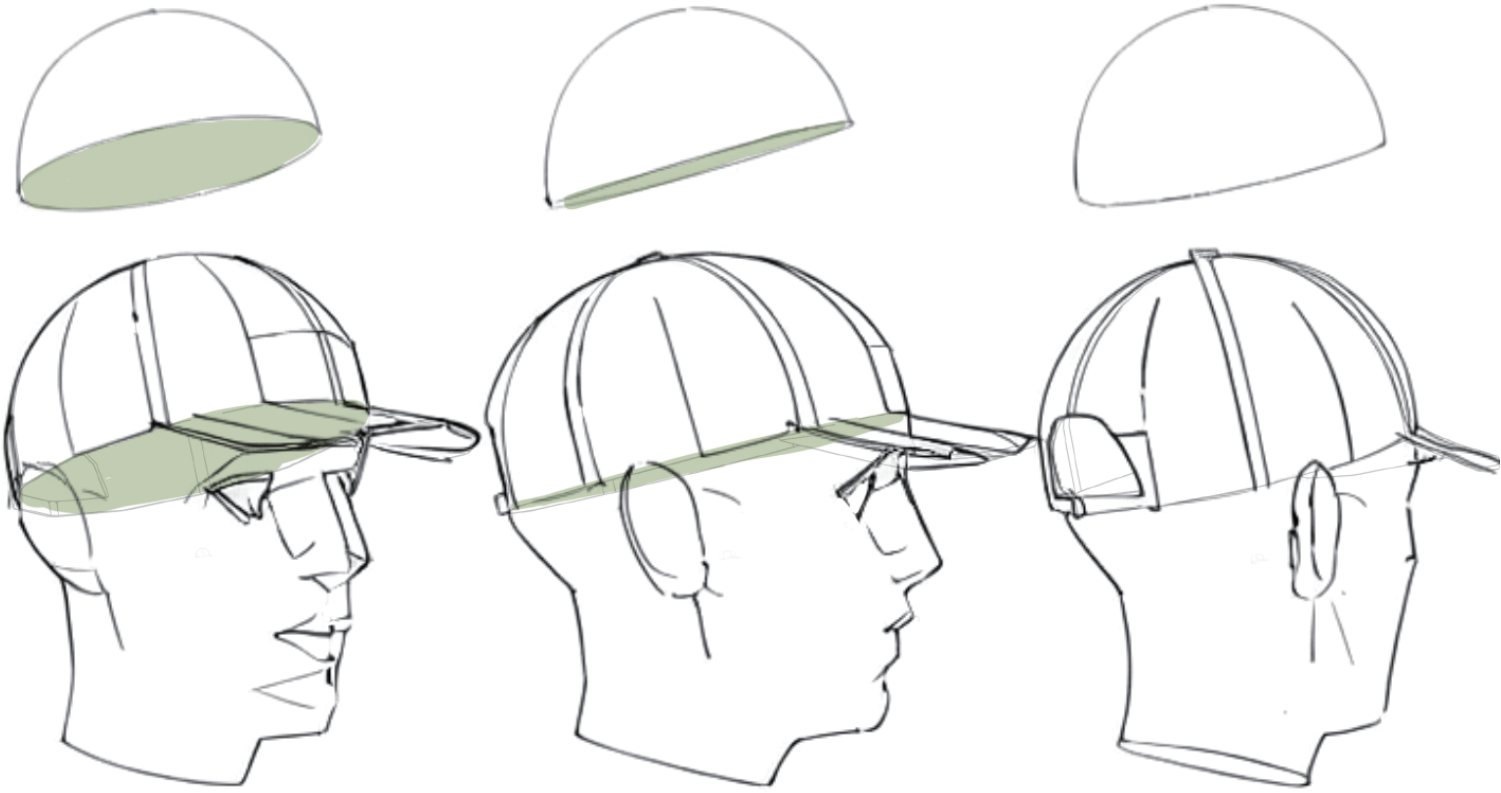
THE PROCESS OF BEARD GROWTH

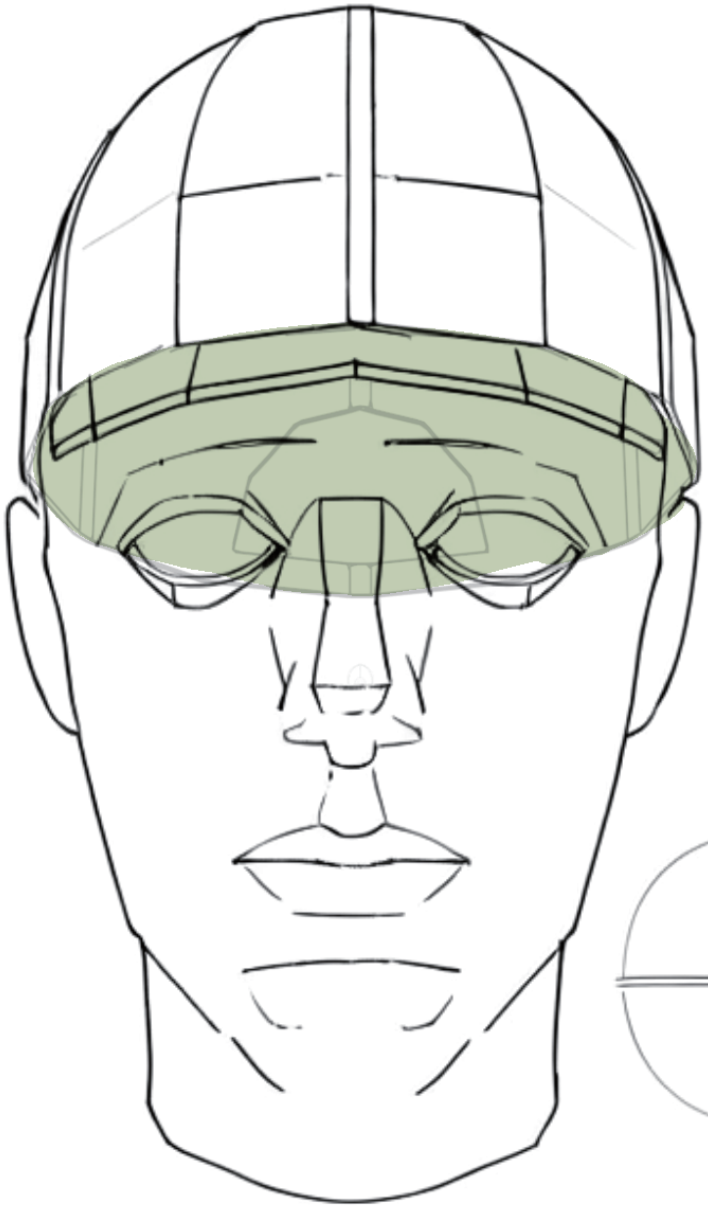
Beards grow in a way that gradually covers the face.

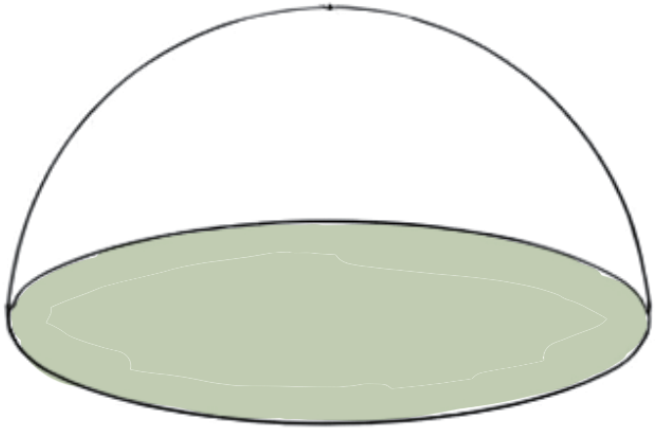


Think of it as putting a mask on a cylinder and express a round three-dimensional effect.



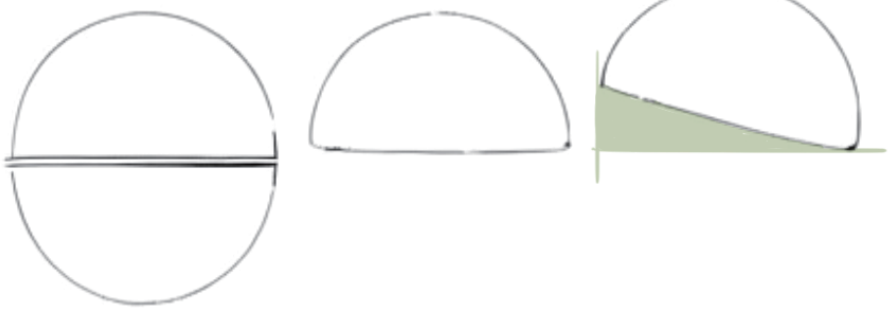


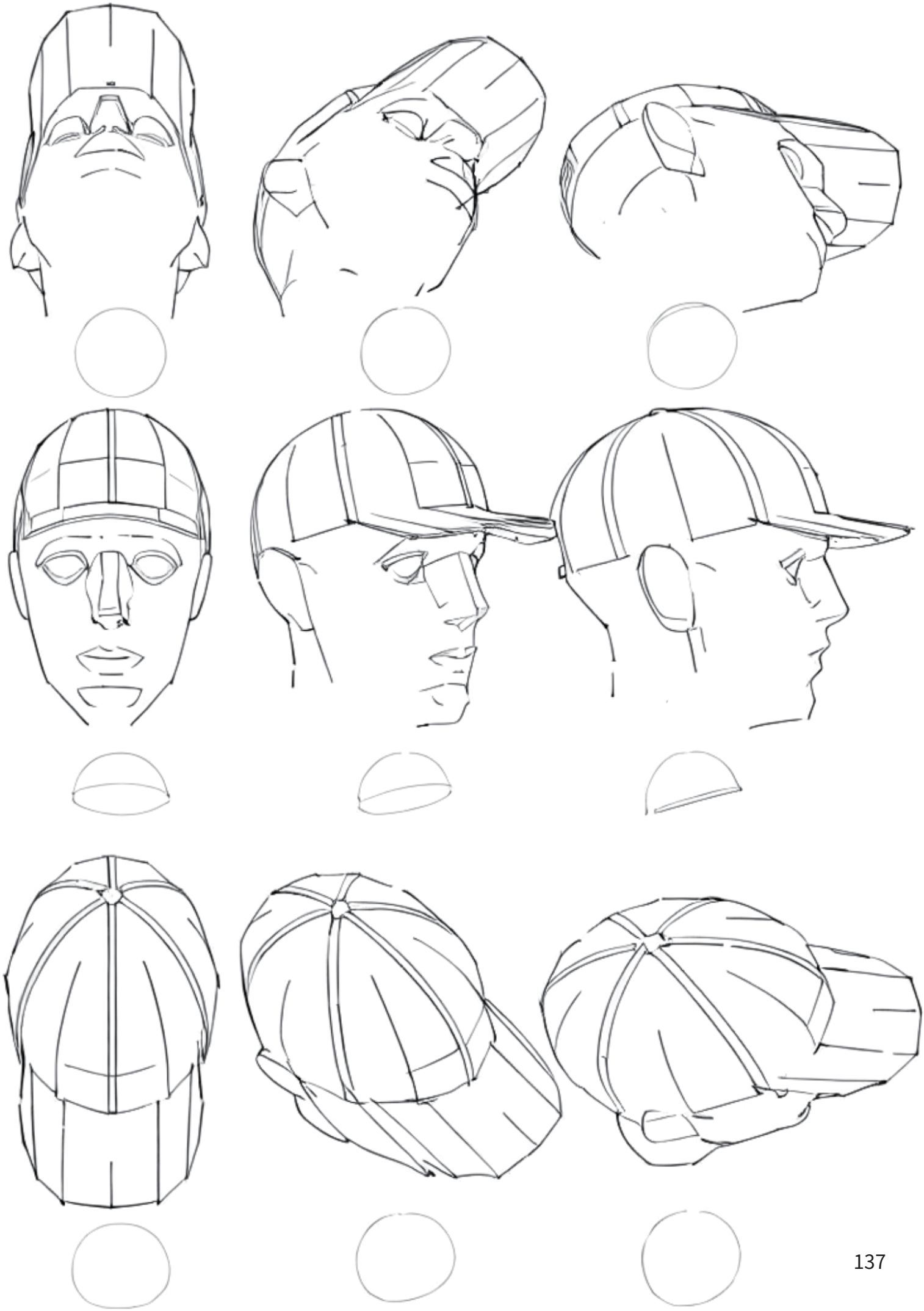


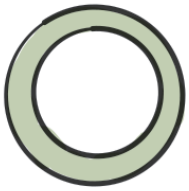


The hat is in a tilted semi-circular shape.

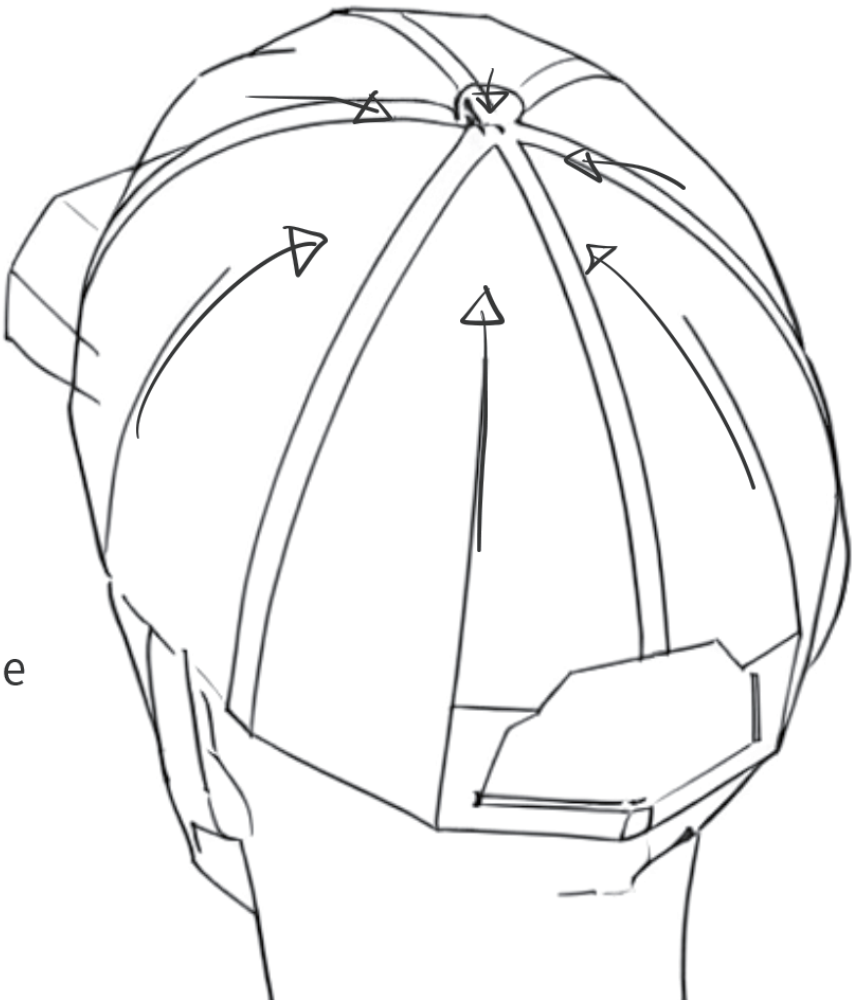
1 2 3





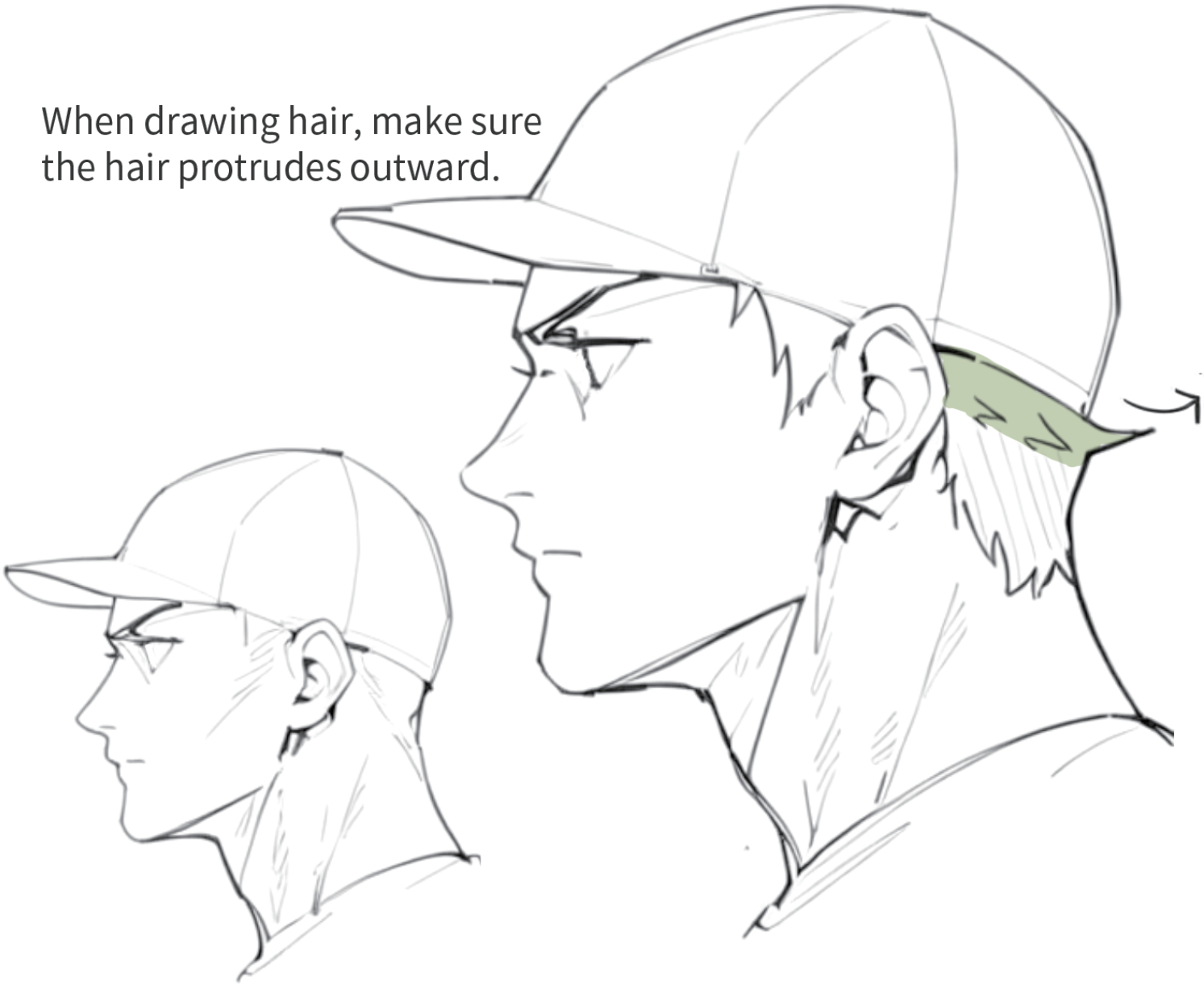


Draw the hat
with a feeling of wrapping
around the head.

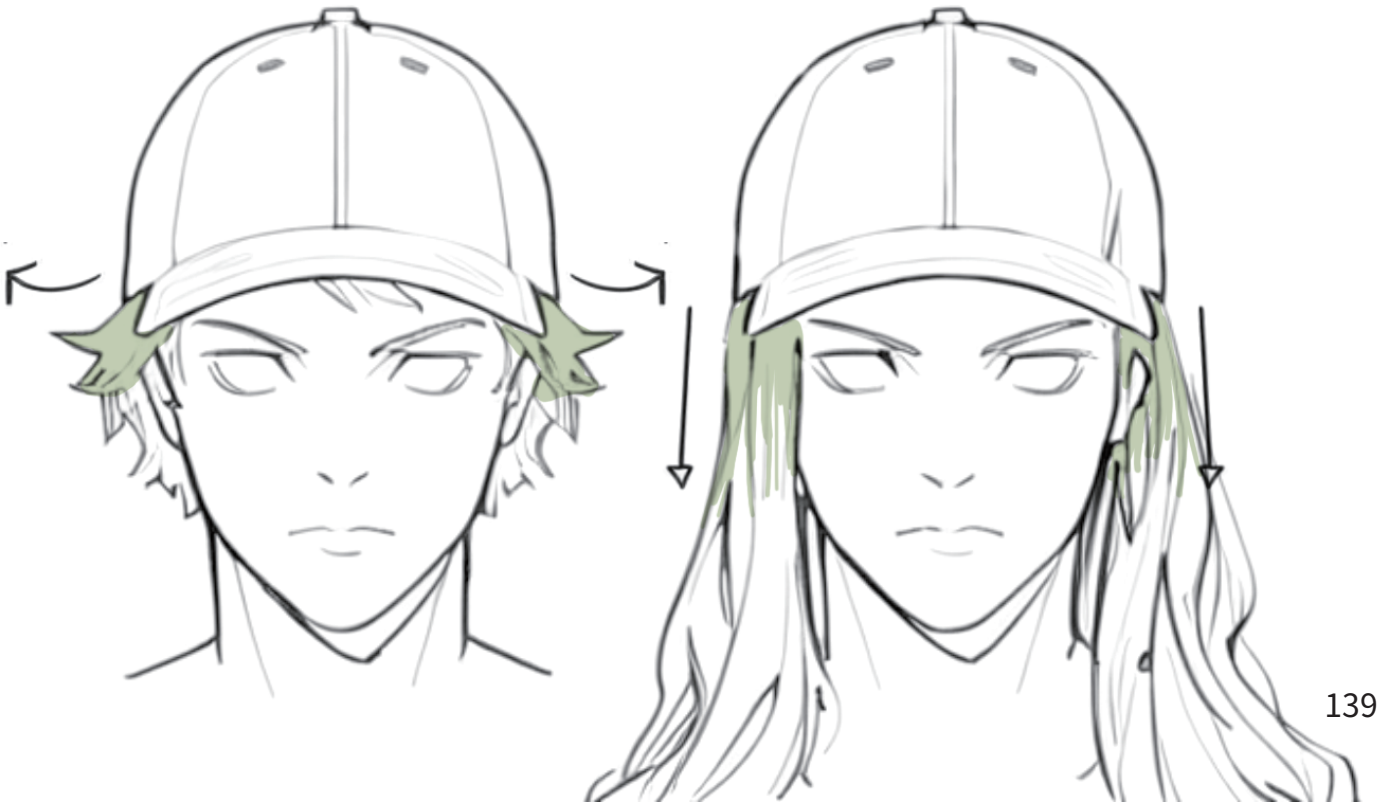


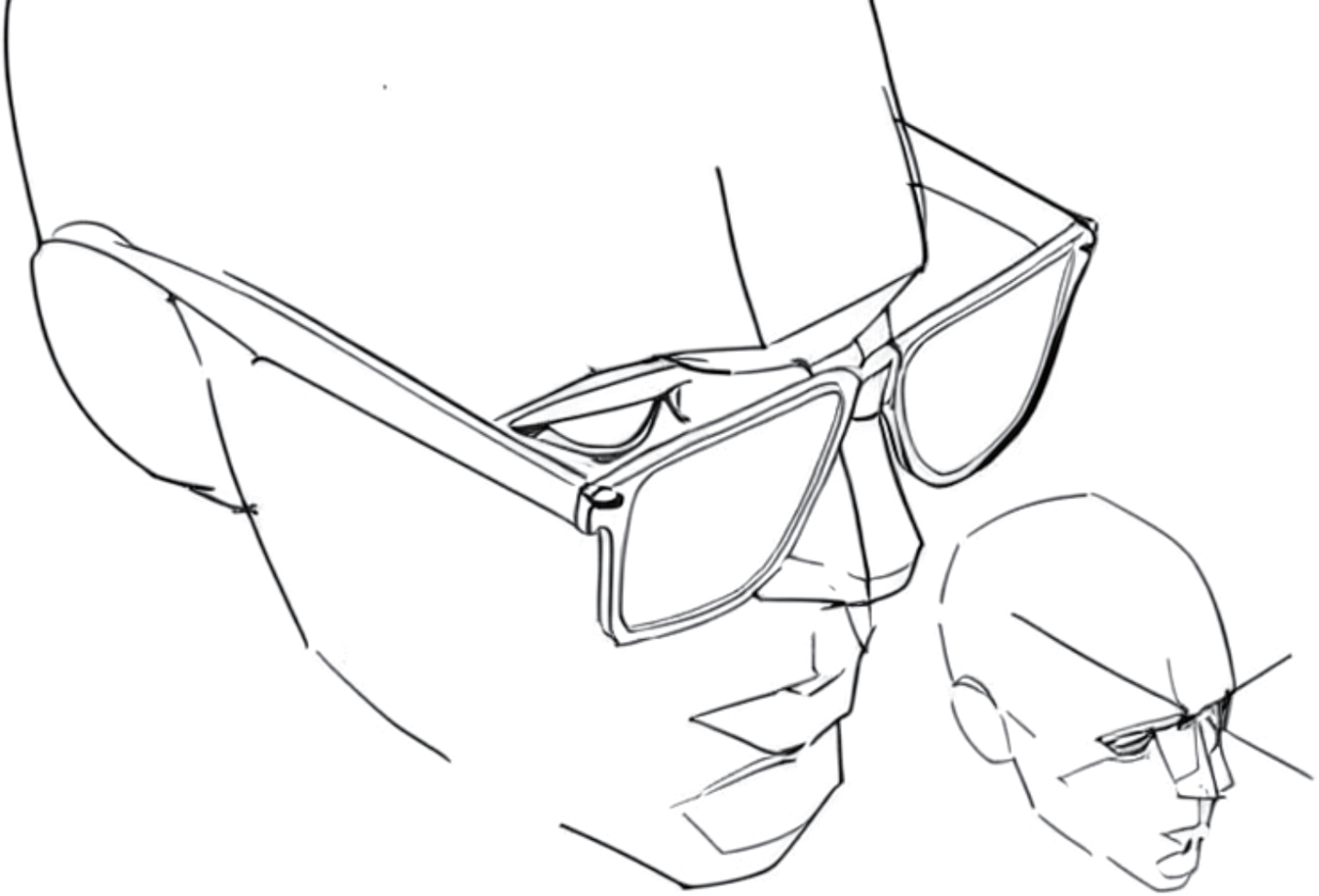
Bringing the lines together
toward the highest part of the
hat brings out the details.

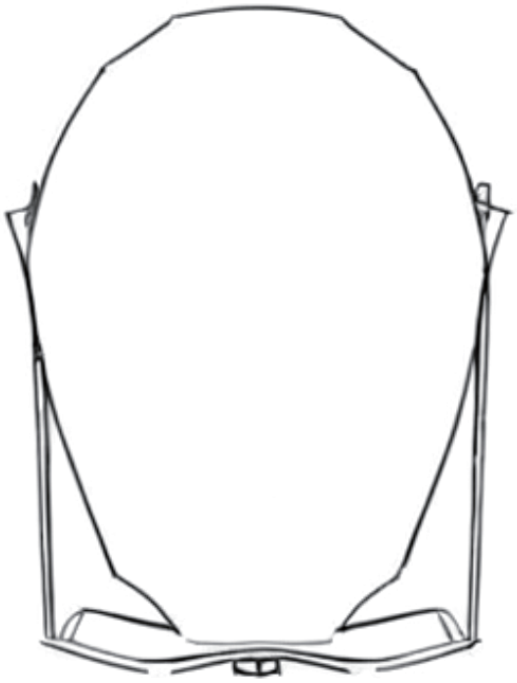
When drawing hair, make sure the hair protrudes outward.

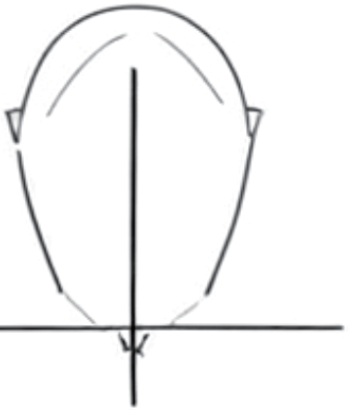


Short hair protrudes outward, but long hair does not.

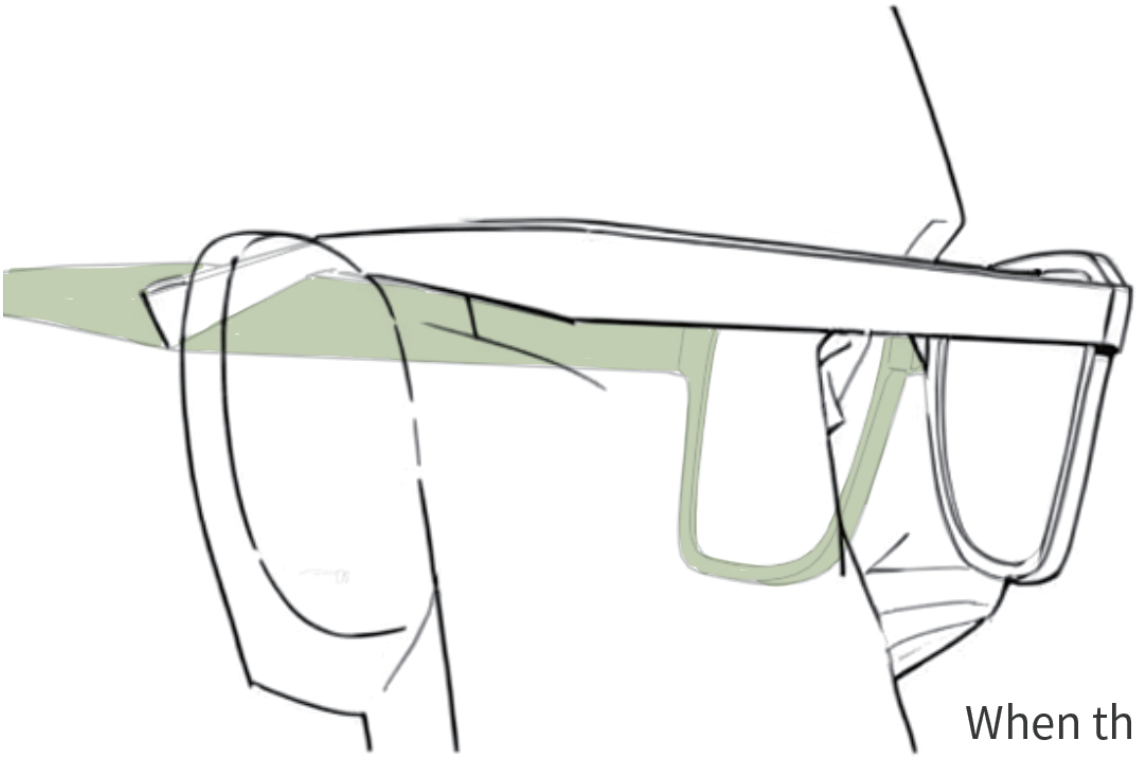




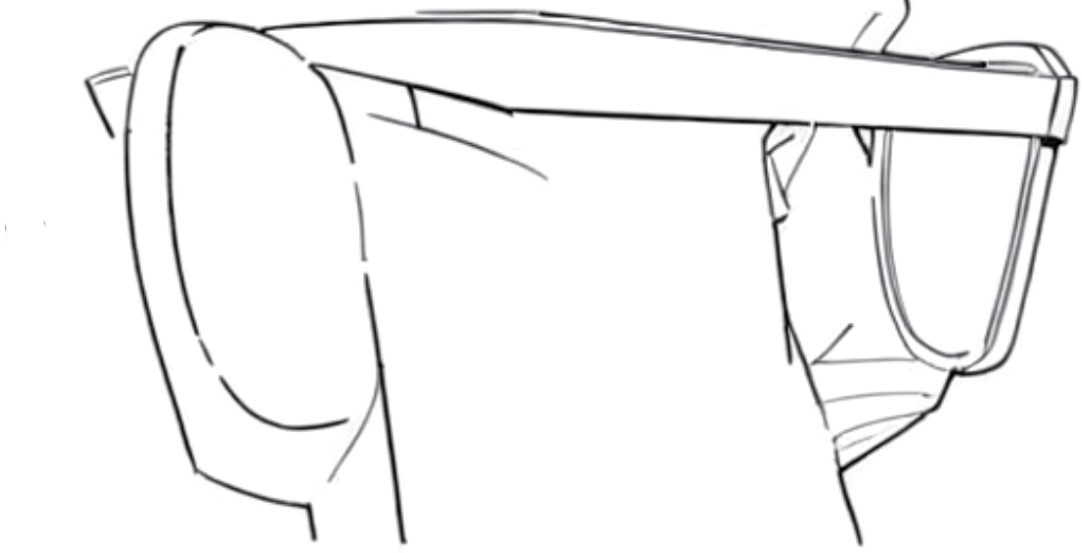


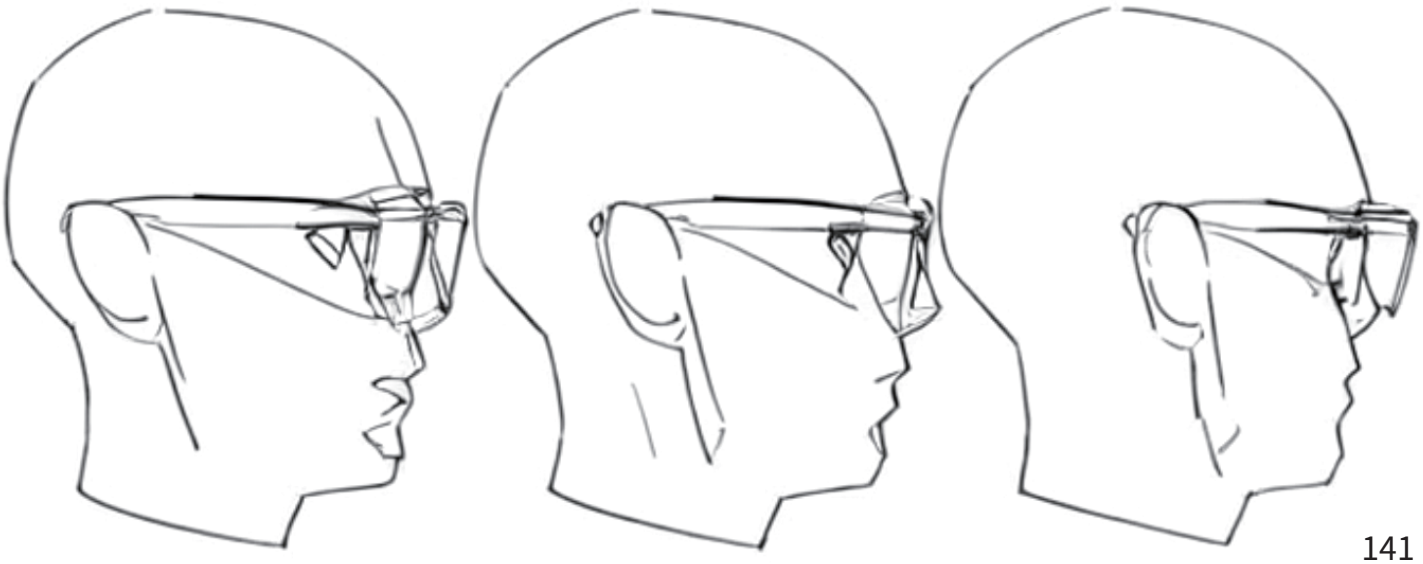


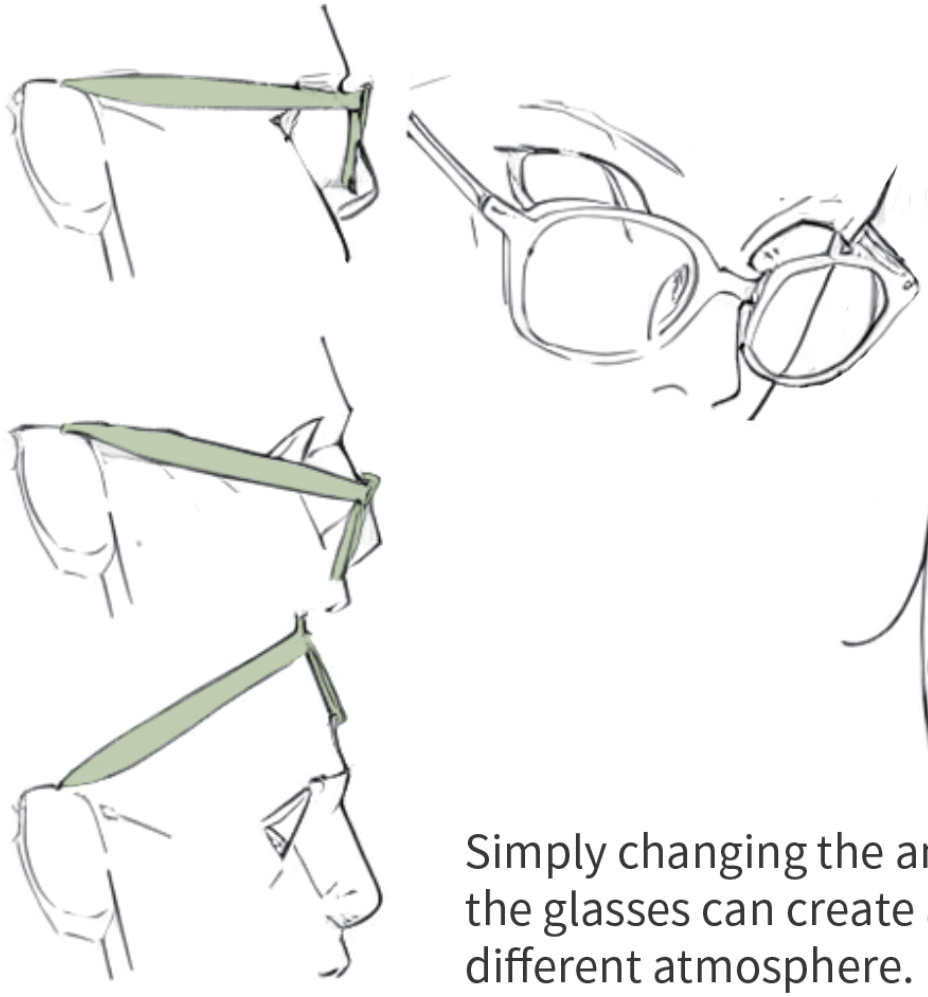
Ensure that the flow of glasses matches the contours of the face.



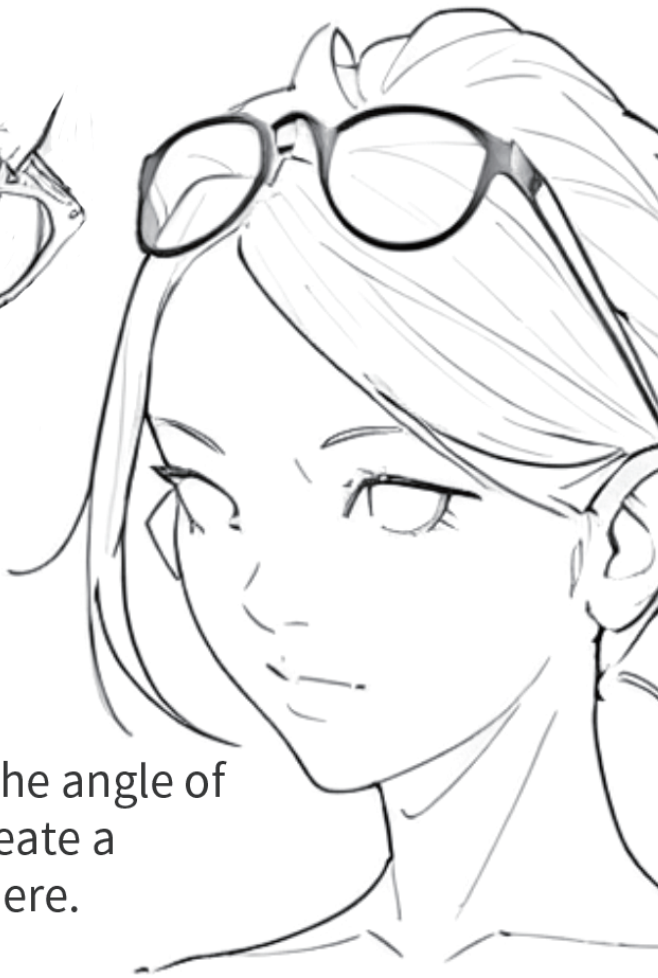
When the side goes over, draw so that the part of the glasses across from the nose is not visible.

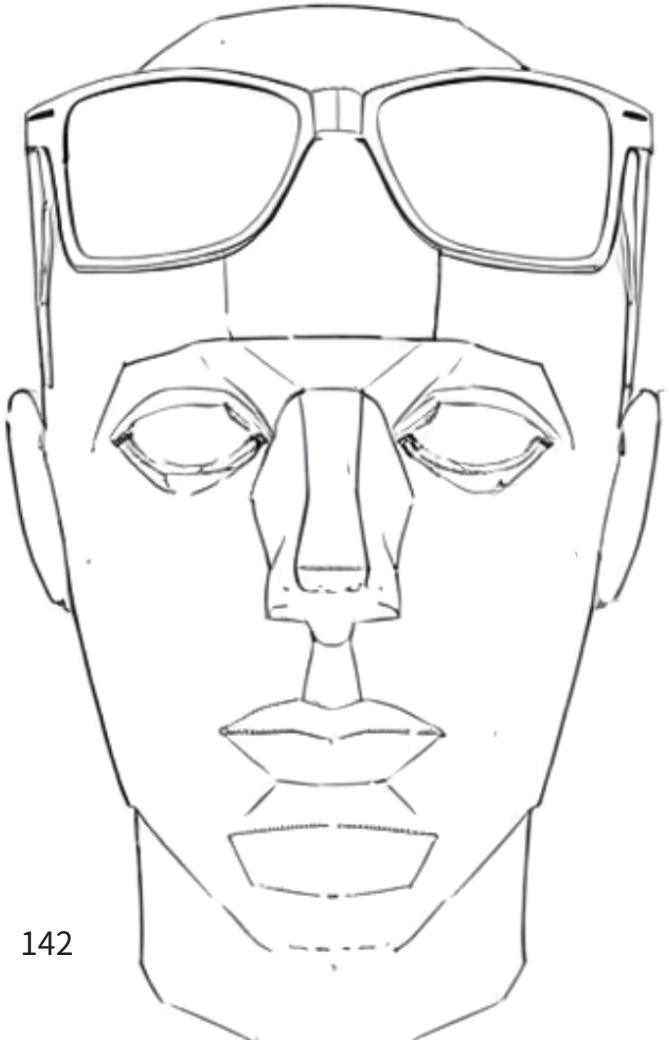


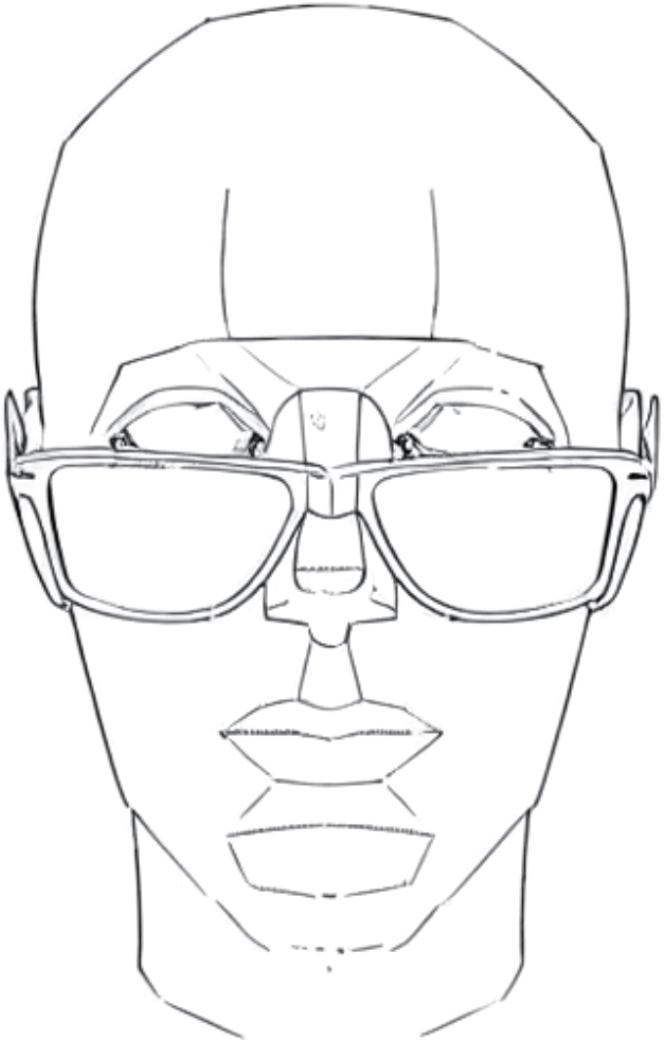




Simply changing the angle of the glasses can create a different atmosphere.





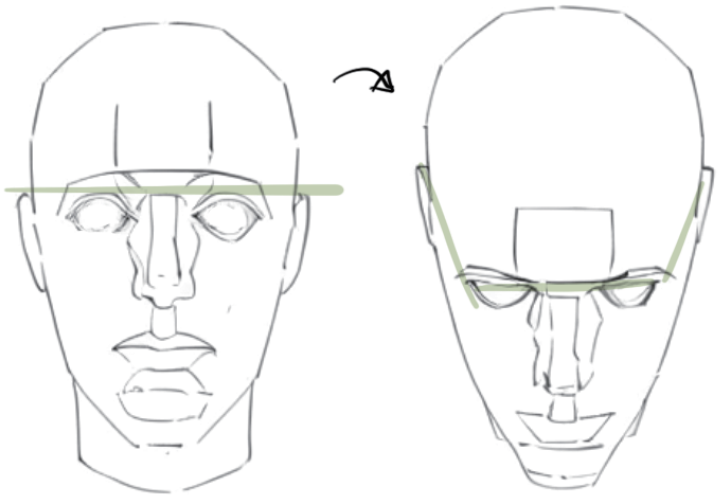


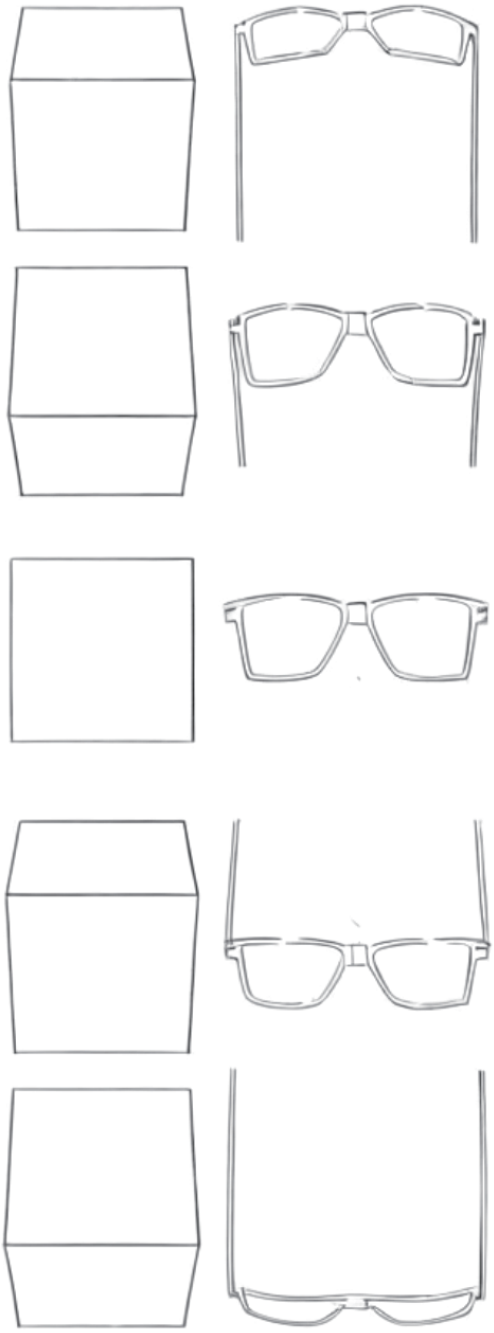
Depending on the character or situation, you can make the inside of the glasses not visible.

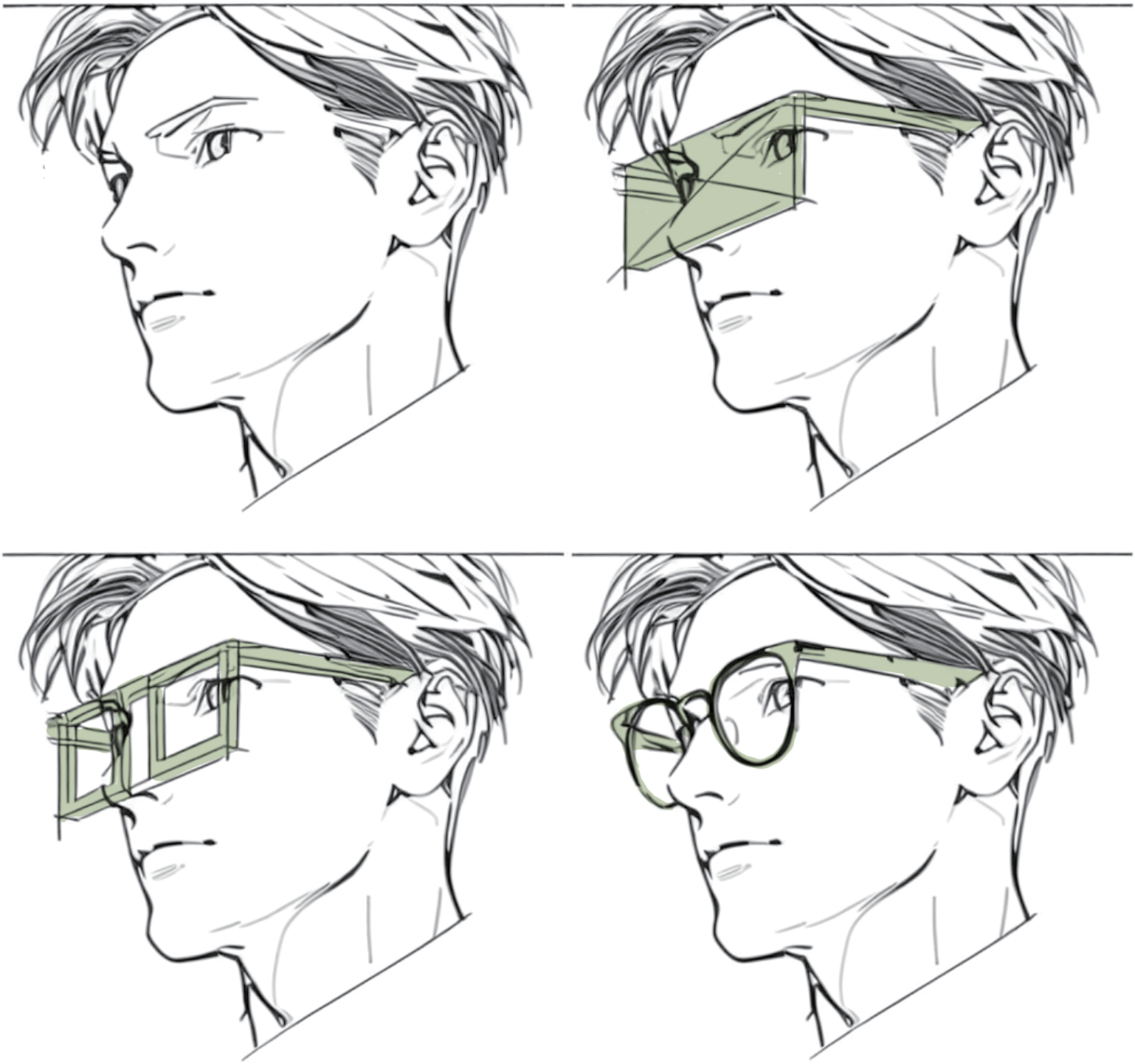
In side view, it's natural for the eyes to be visible.

Draw the inside of the glasses so that only one side is visible.

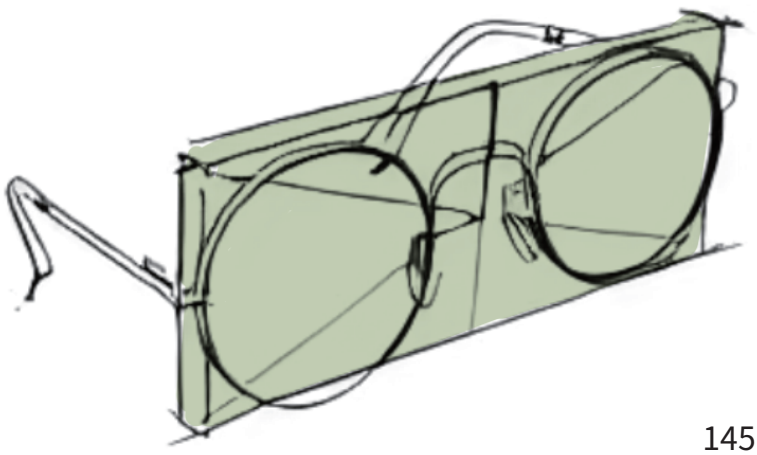
When adjusting the tilt of the glasses, consider perspective and divide the upper and lower surfaces when drawing.

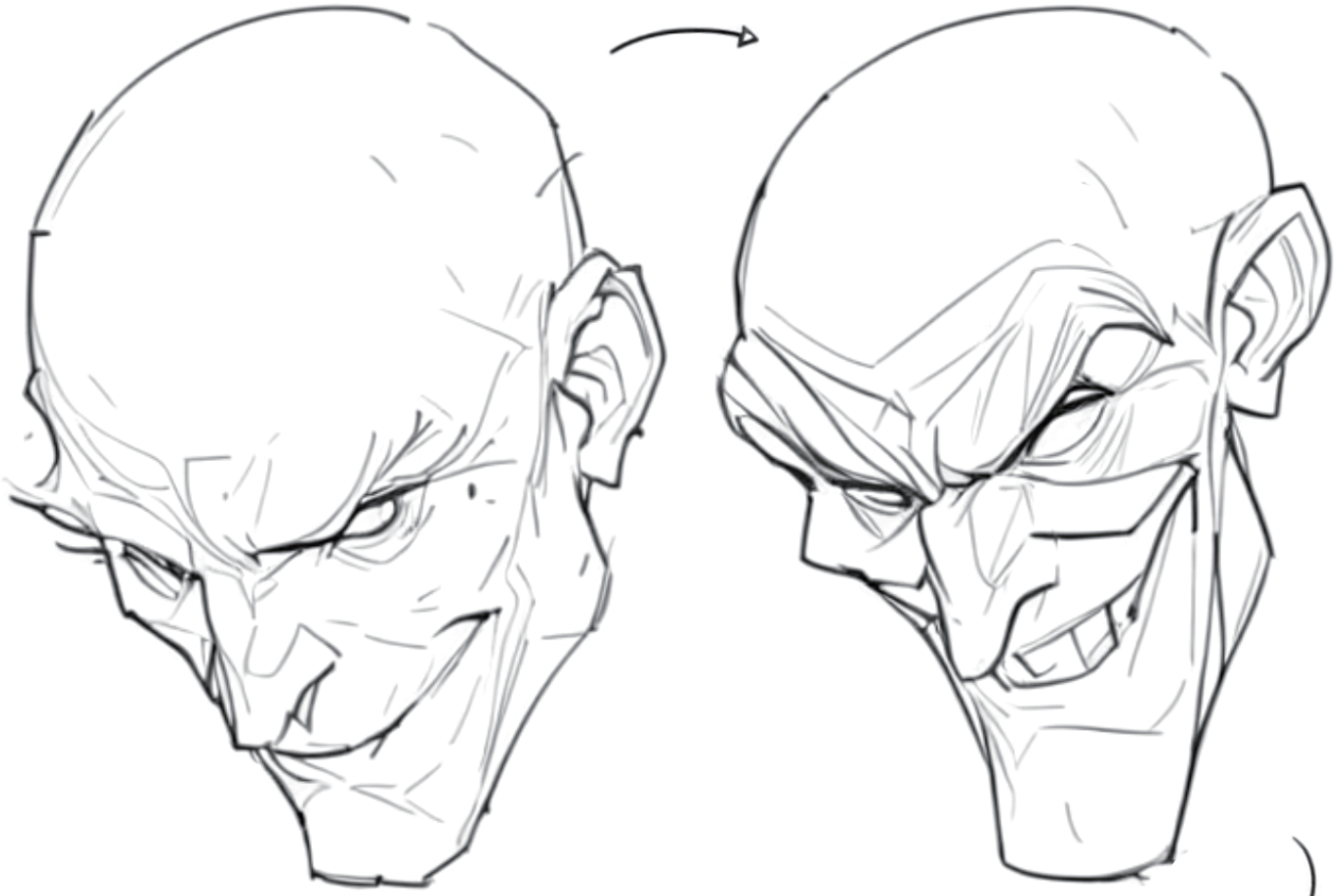




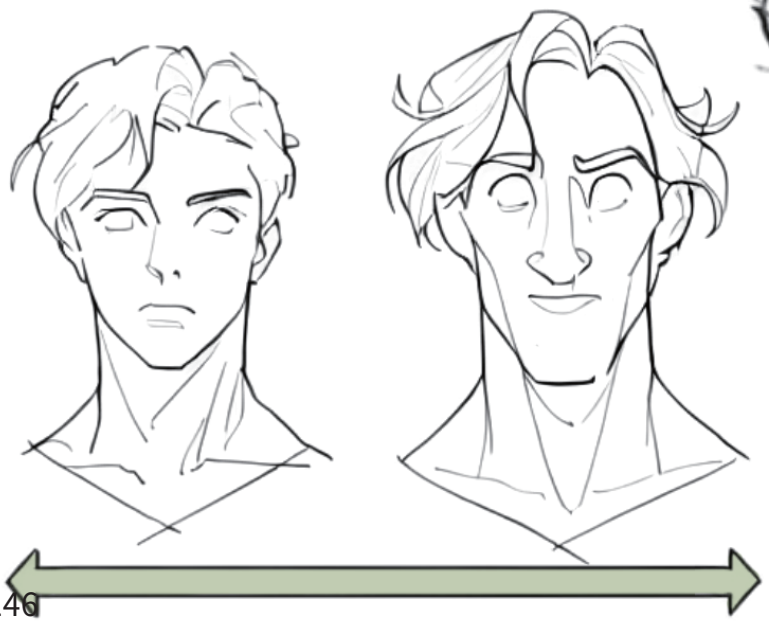


Even with round glasses, it's better to start by shaping them as squares and then proceed with drawing.





By gradually exaggerating the basic form, you can achieve a cartoonish expression. If you can draw in a cartoonish style, you can further emphasize the character's personality, occupation, and more.

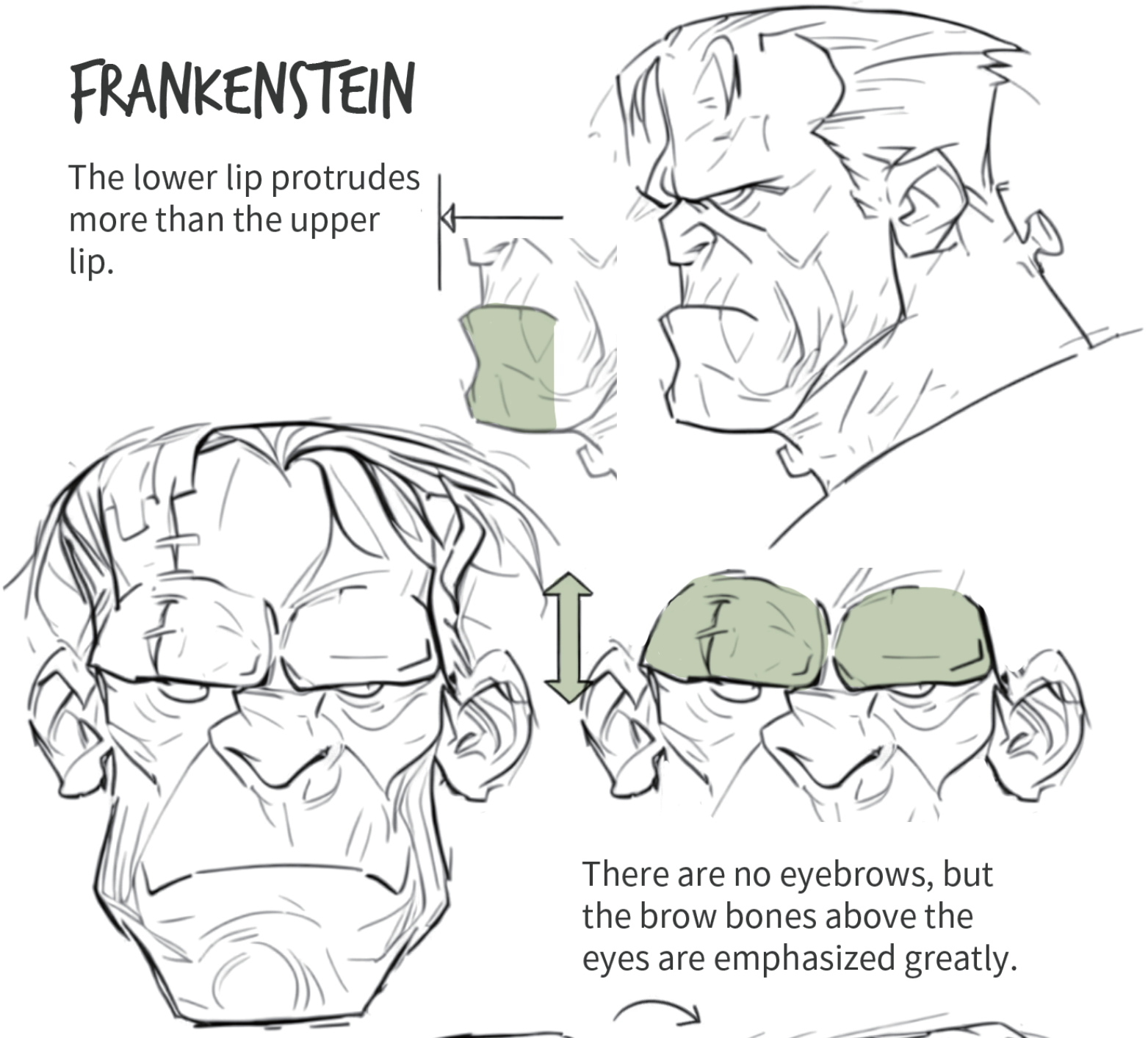


To draw a warm elderly impression, a round and large nose is more effective than a sharp one.

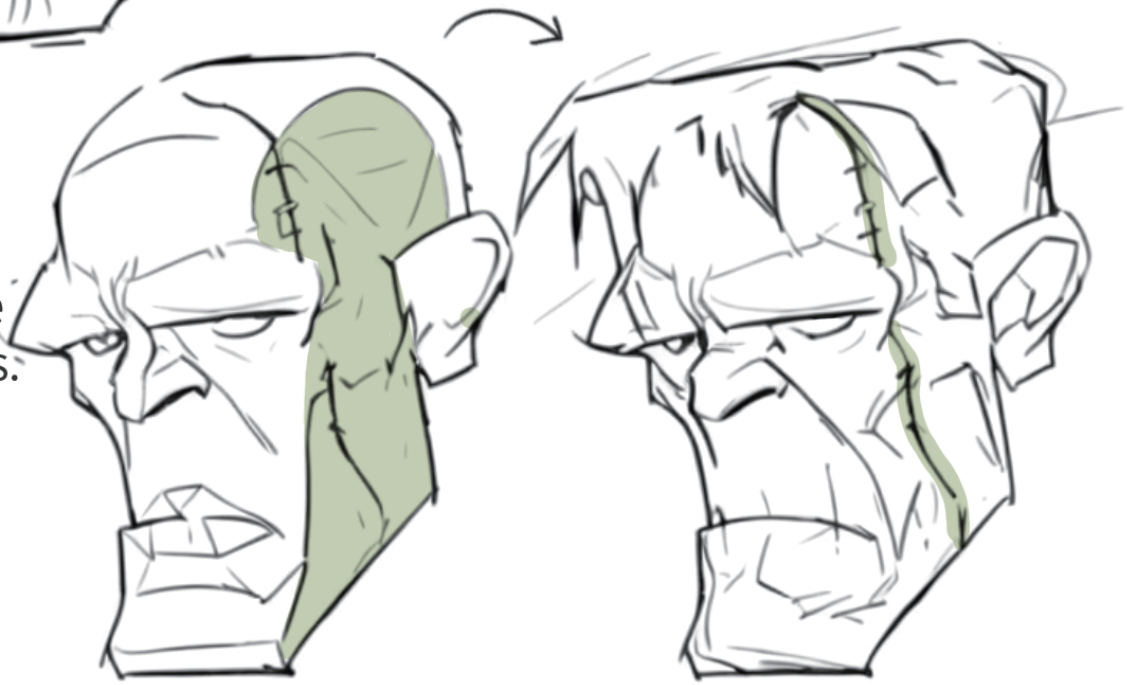
Putting on a fur hat and growing a full beard turns you into Santa Claus.

FRANKENSTEIN

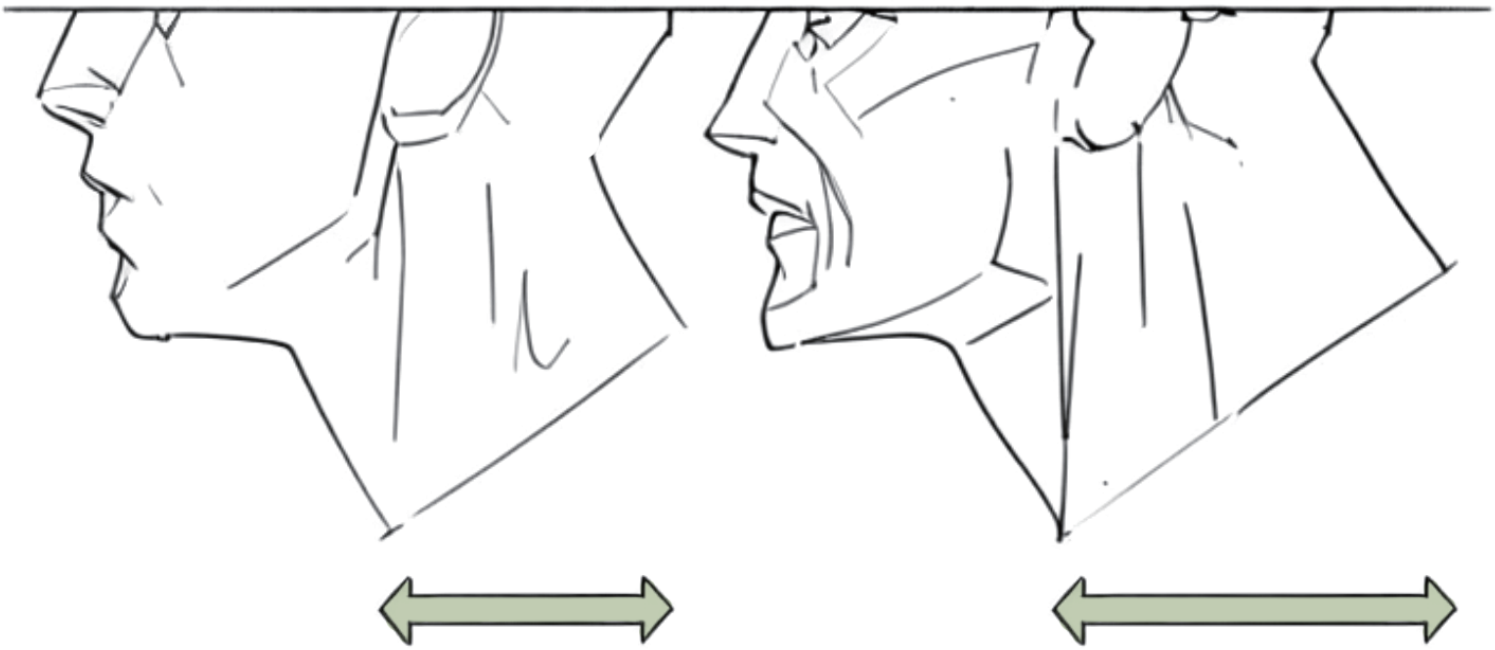
The lower lip protrudes more than the upper lip.

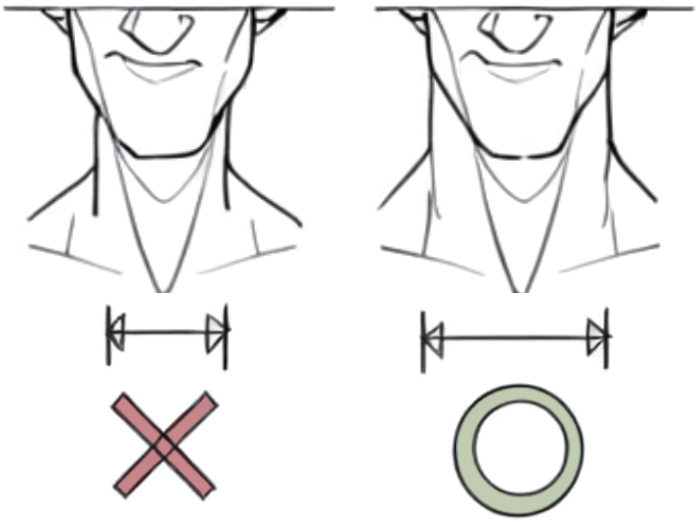


There are no eyebrows, but the brow bones above the eyes are emphasized greatly.



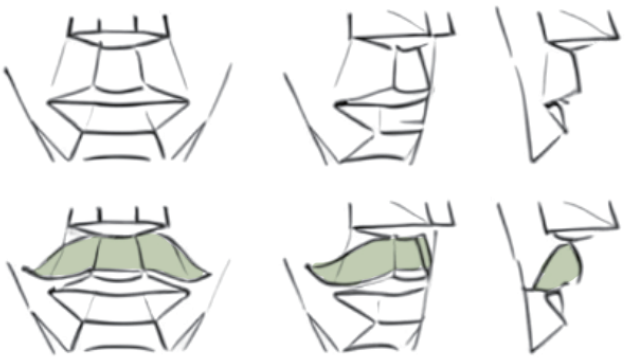
Consider the shape when determining the position of scars.





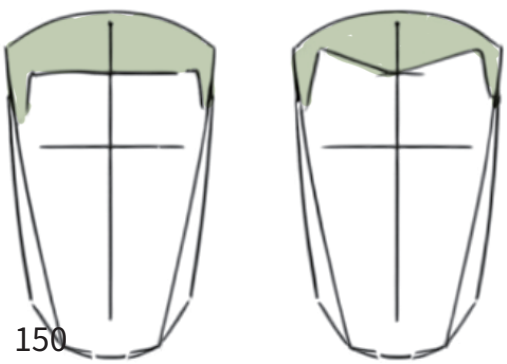
If you want to express a strong image, you can make your chin bigger. As your chin grows, it is natural for your neck to grow as well.

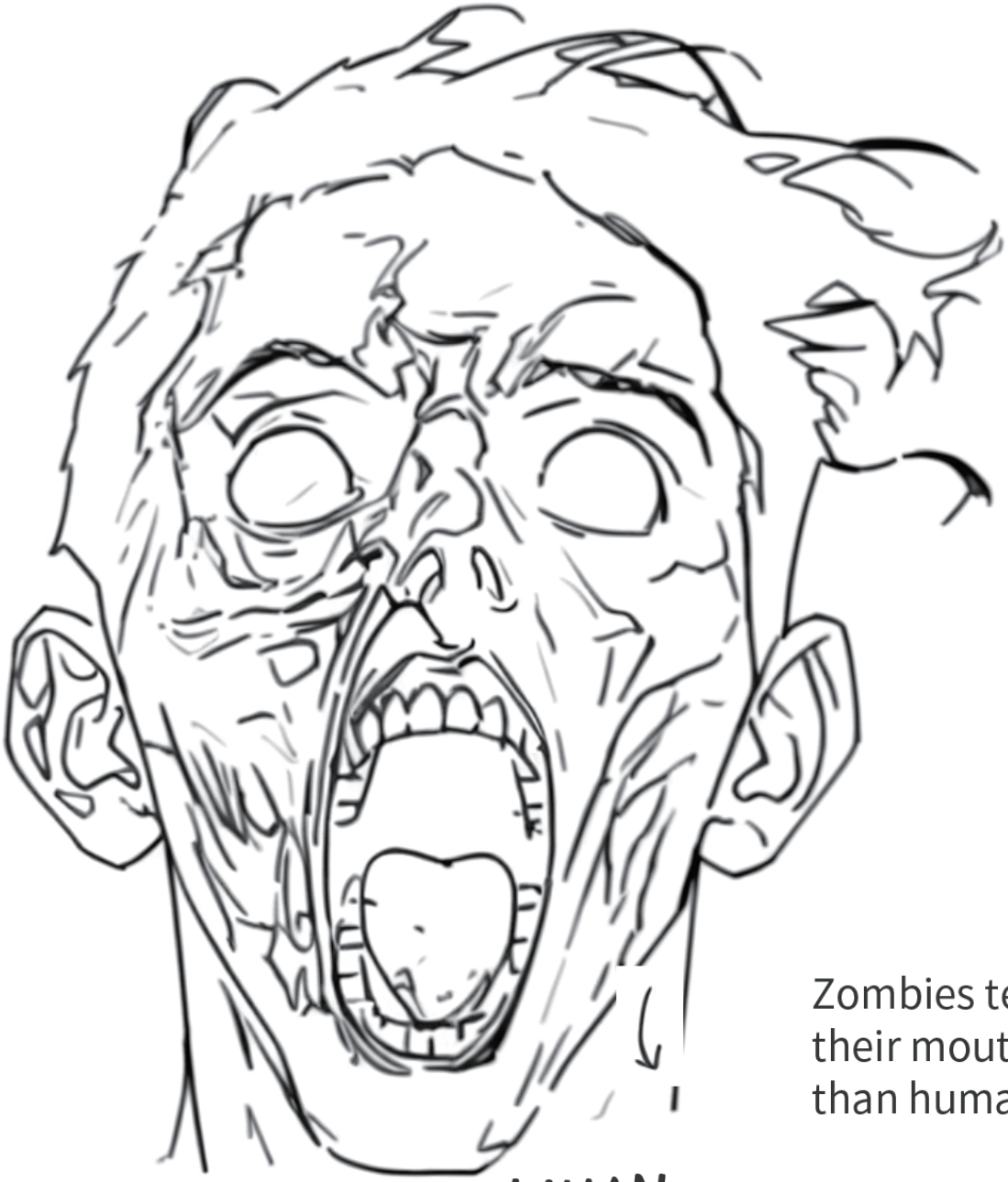
REALISTIC ⟷ CARTOONISH



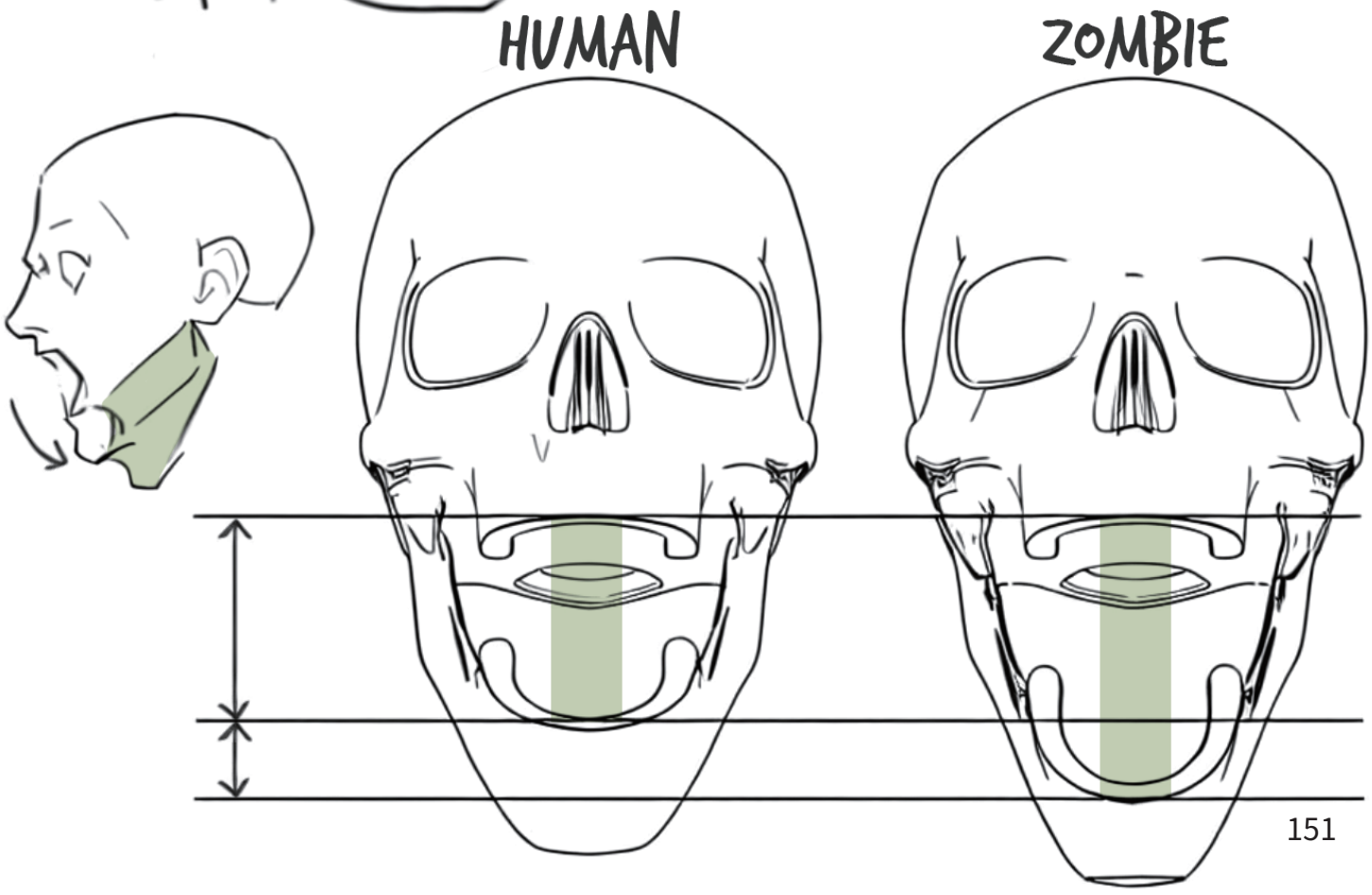
The mustache should flow along the philtrum.

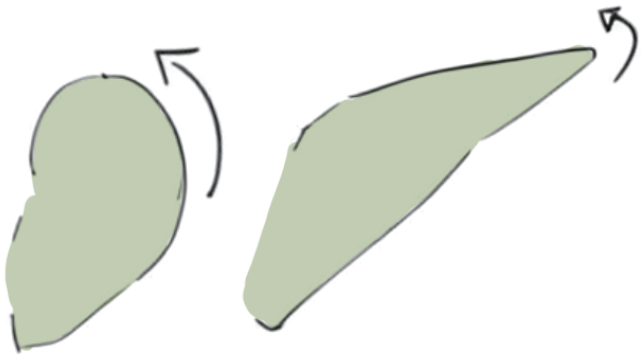
M-shaped hair loss should be emphasized.





Zombies tend to open their mouths wider than humans.

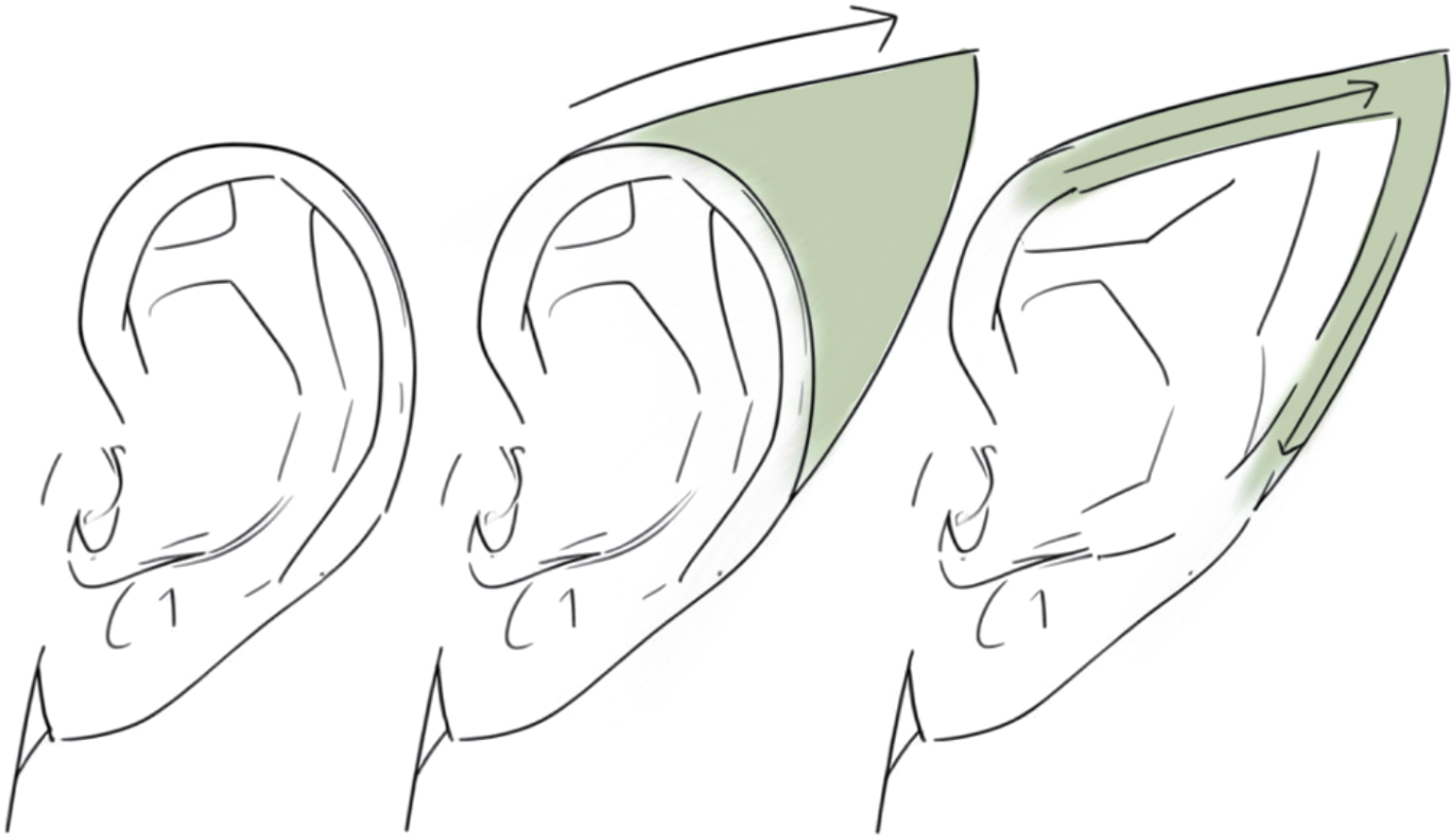




The ears are more pointed and longer than those of humans.

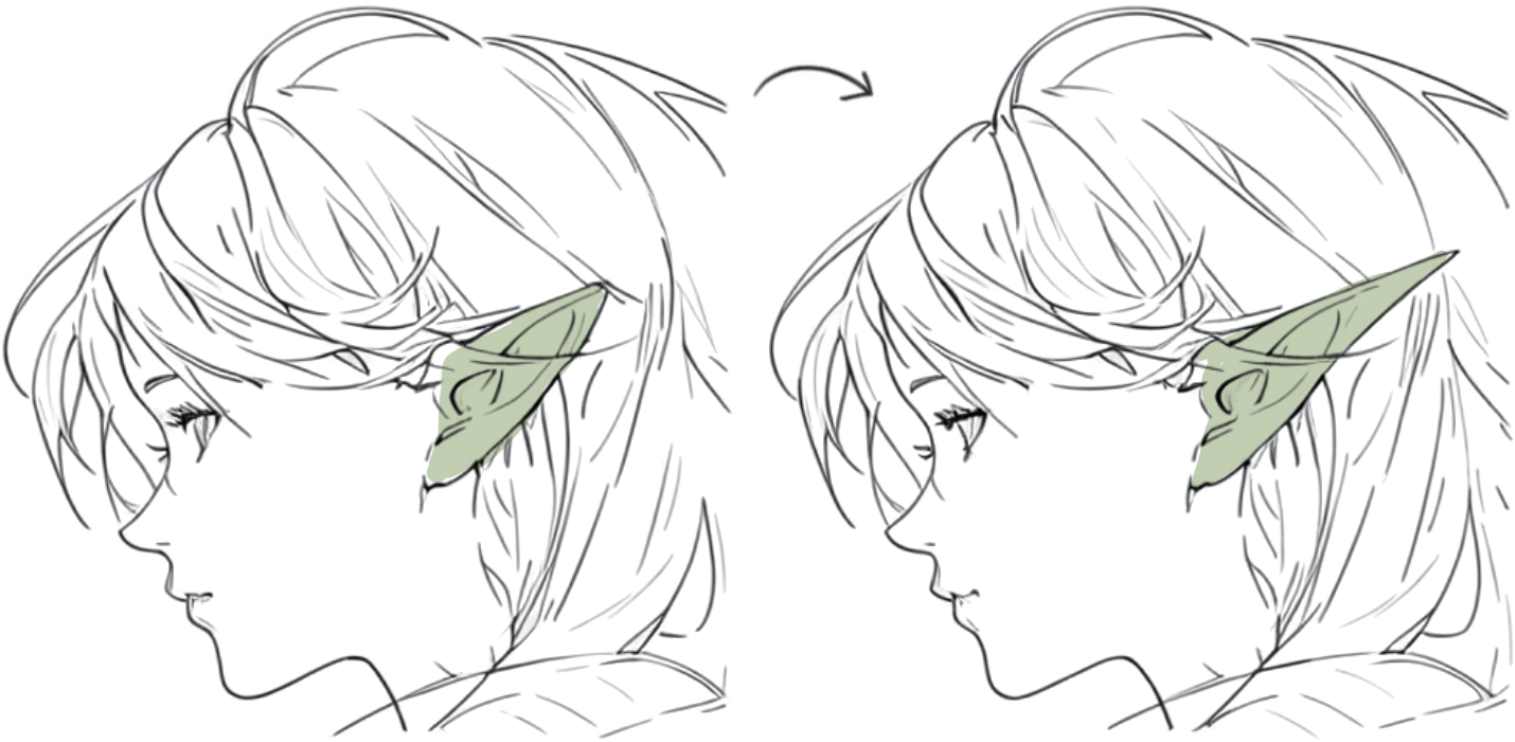
When young, the angle of the ears is lower and less pointed.

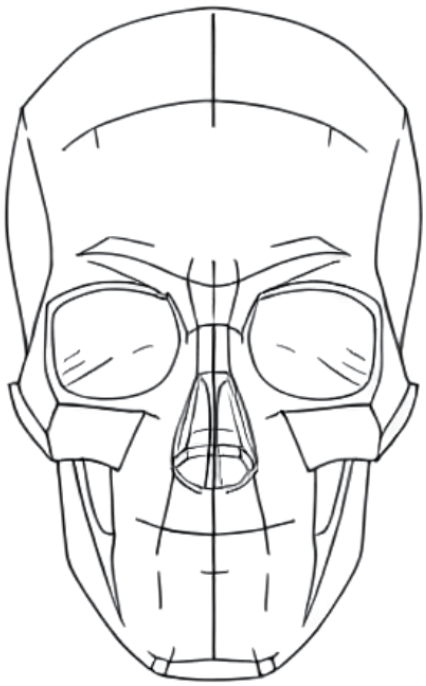
When carving a pattern on the forehead, think of a cylinder and then shape it.



When drawing long ears, you should apply the principles you learned in the ear chapter to make them longer.

The longer and sharper the ears, the more elegant the feeling.





06.
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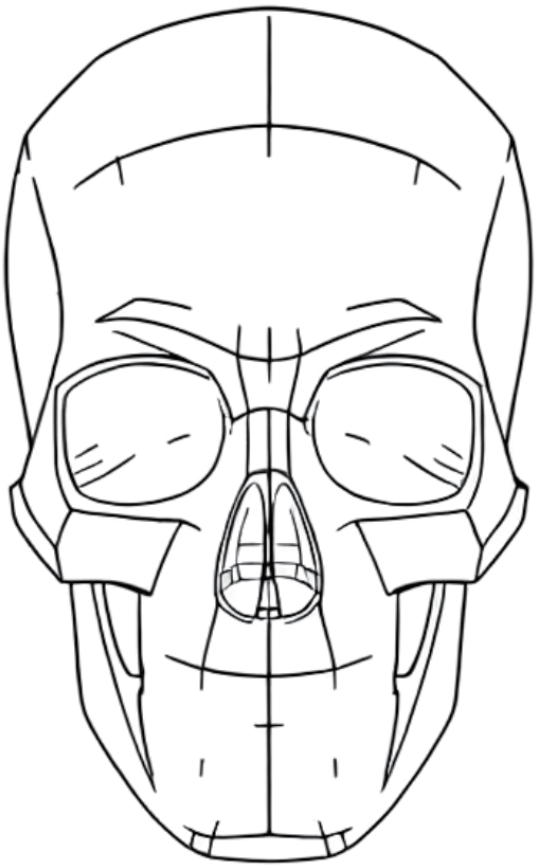
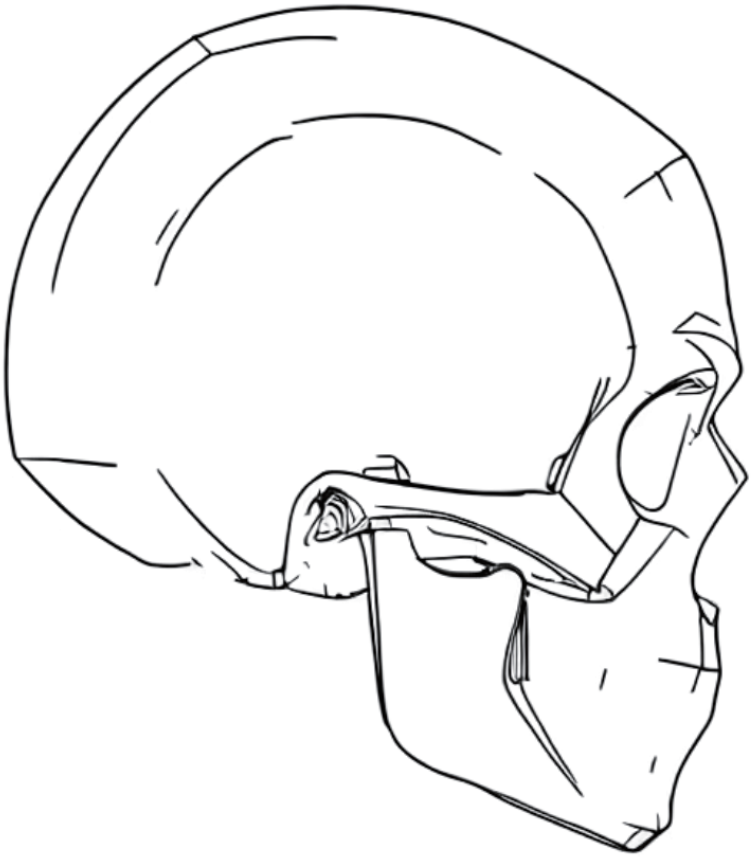
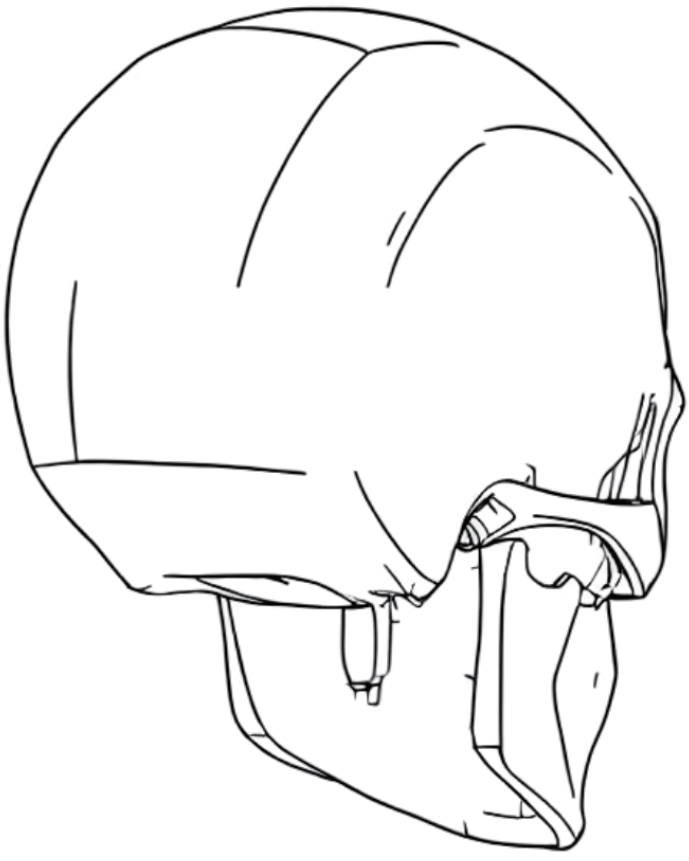
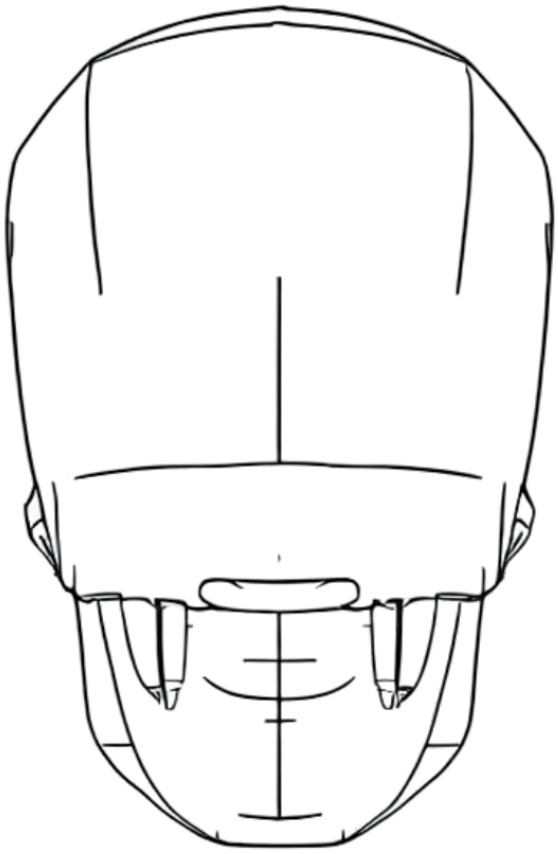
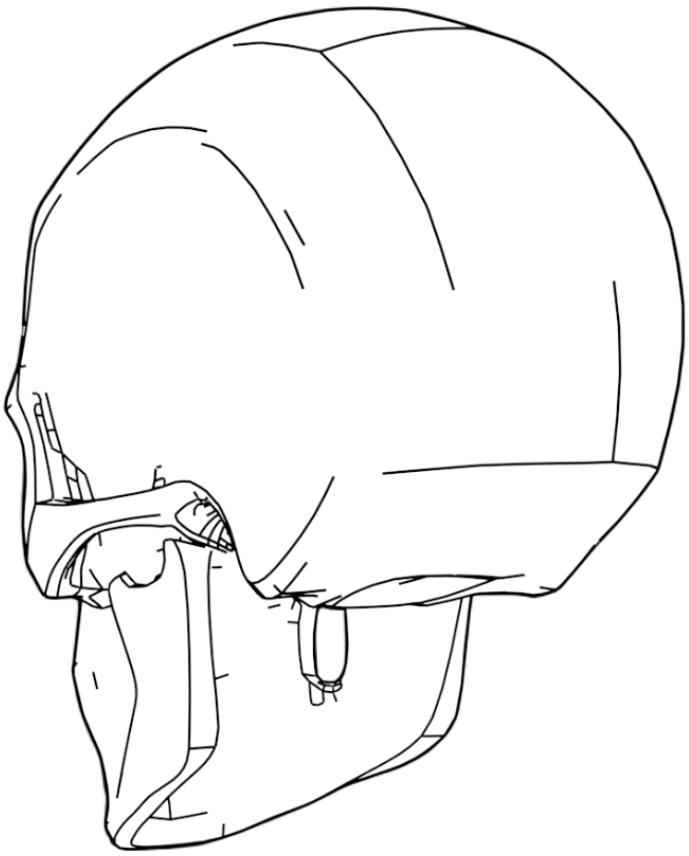
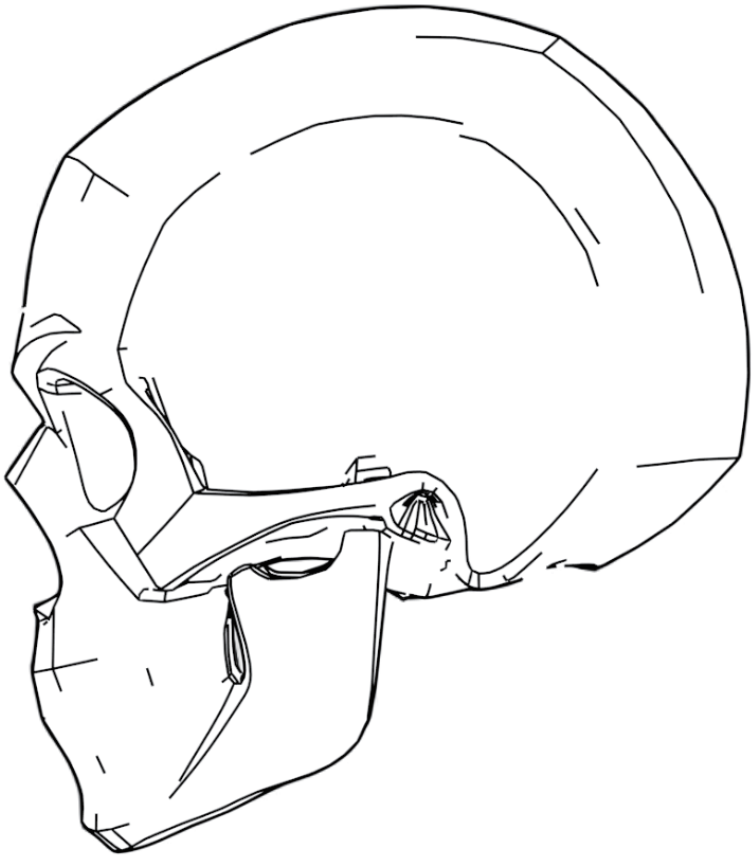


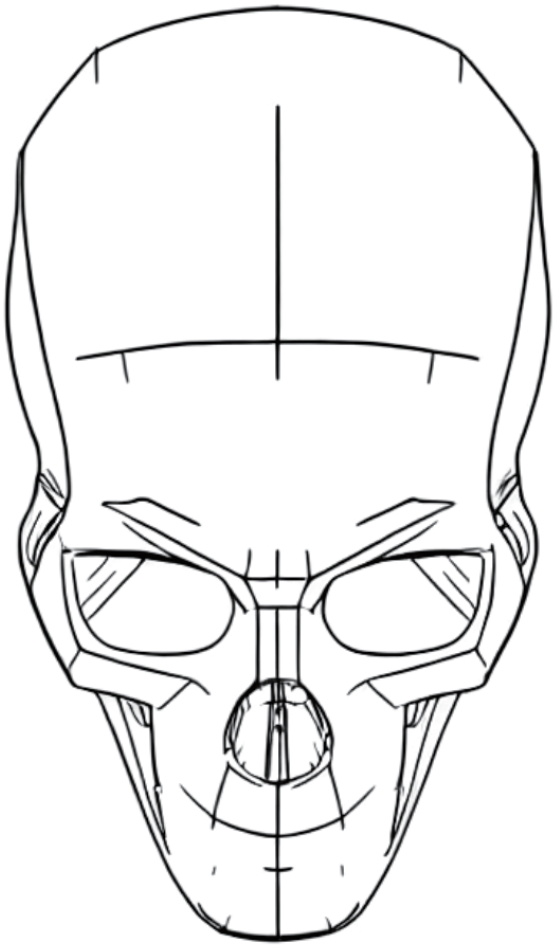


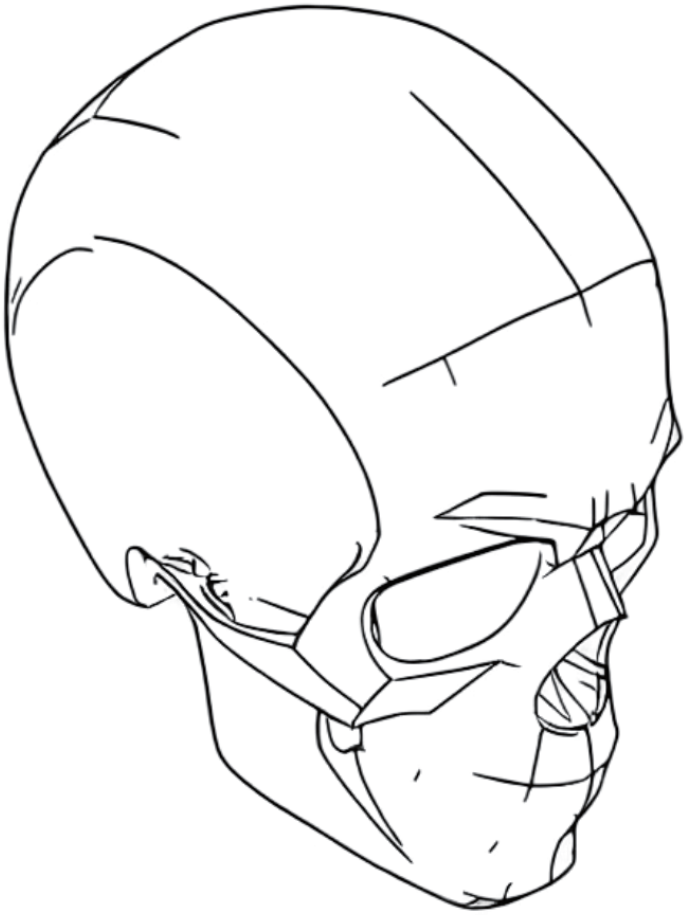


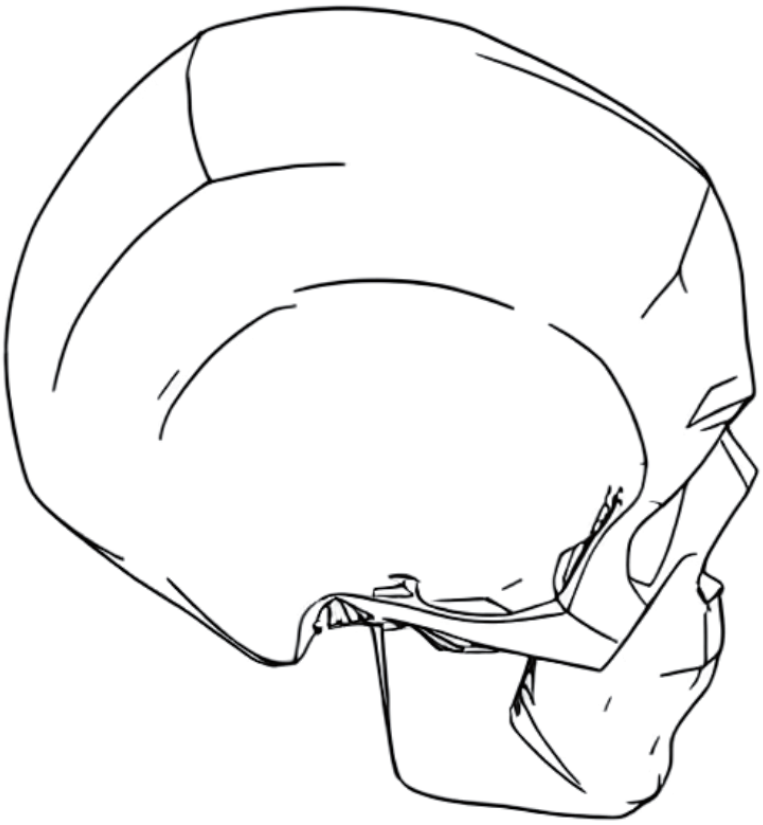


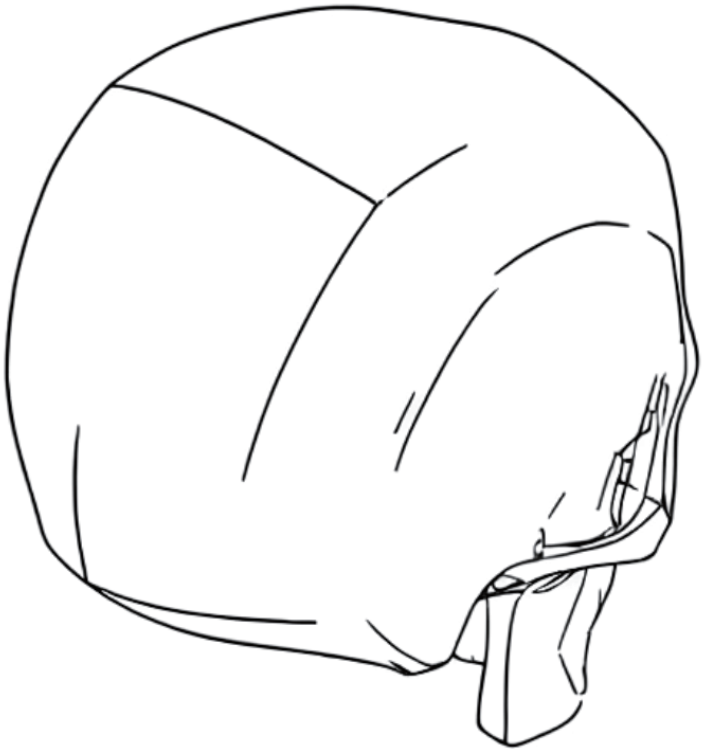


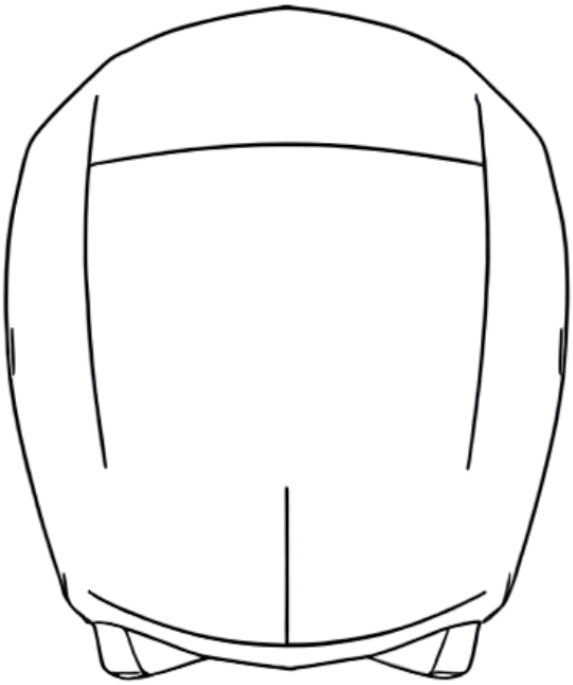


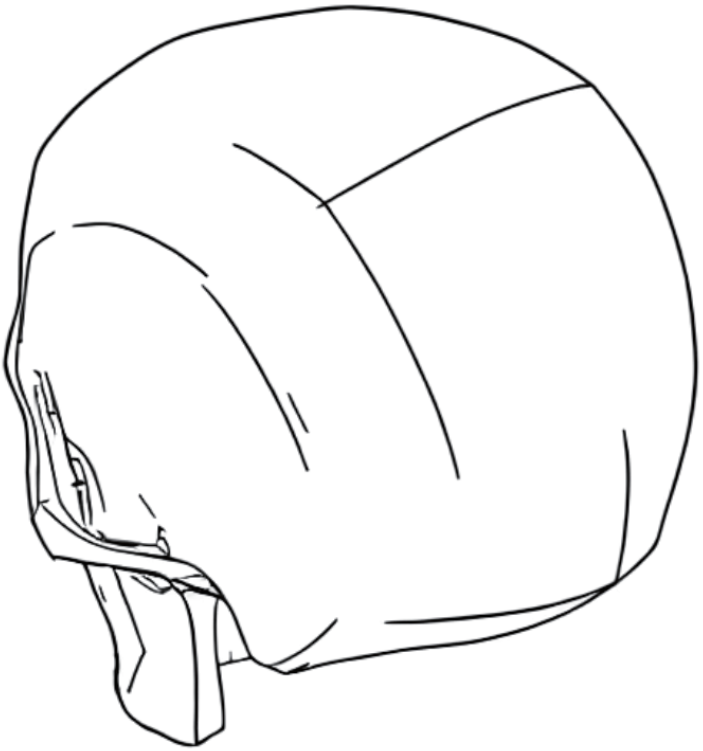


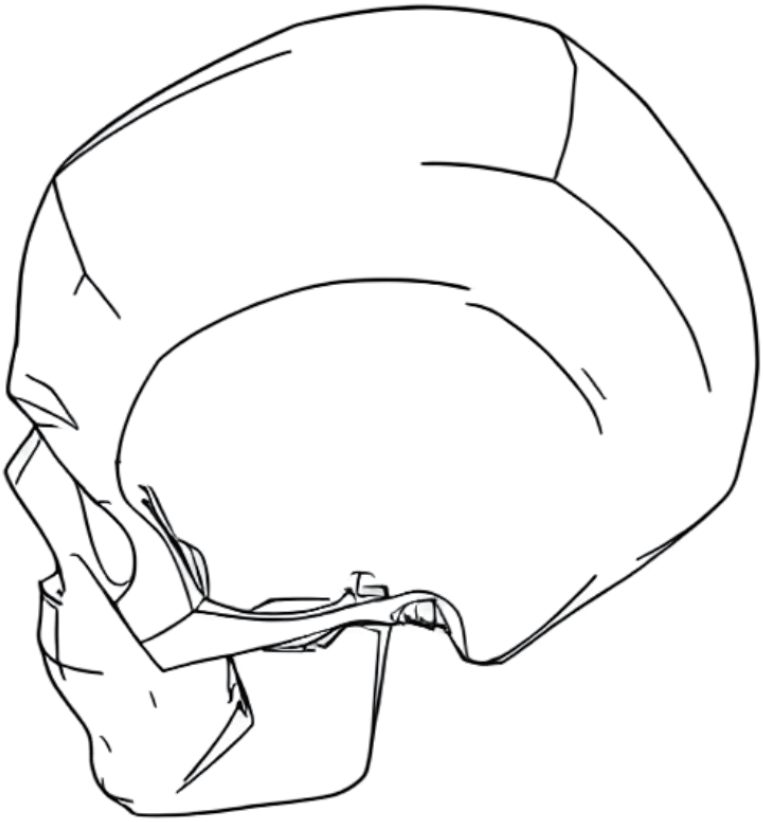


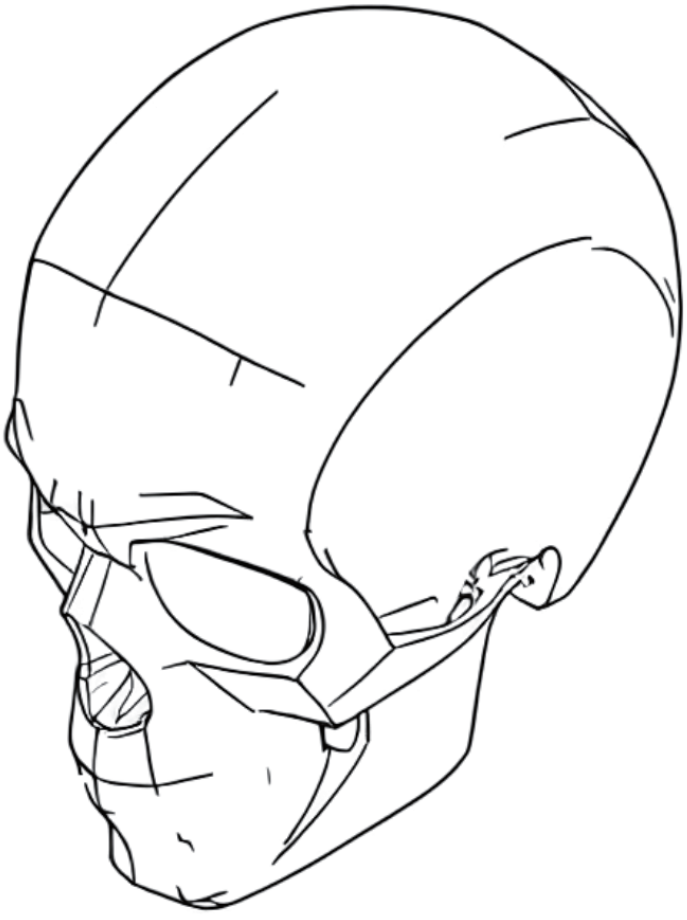


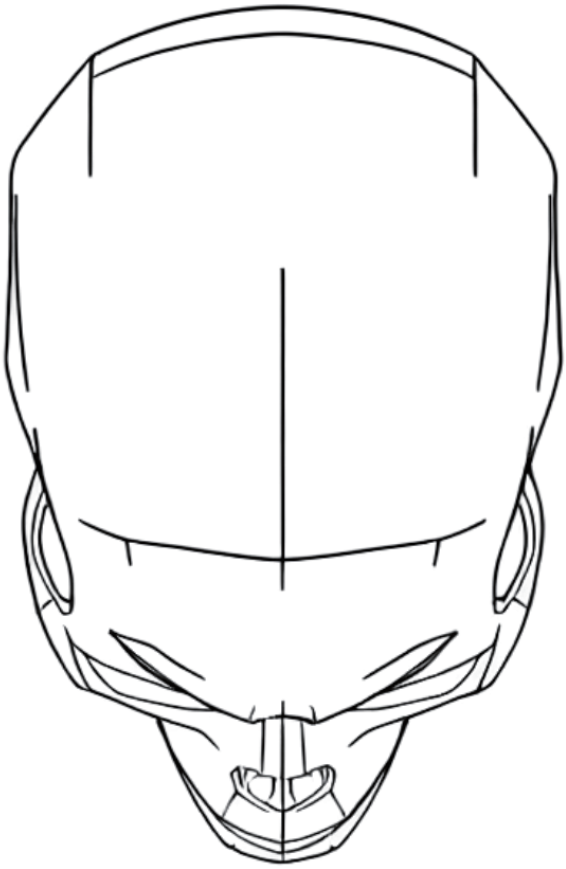


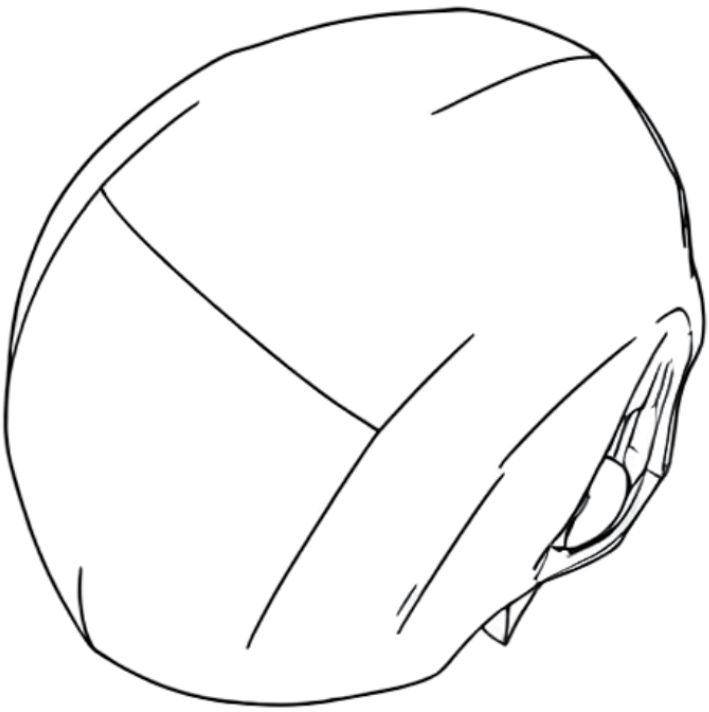


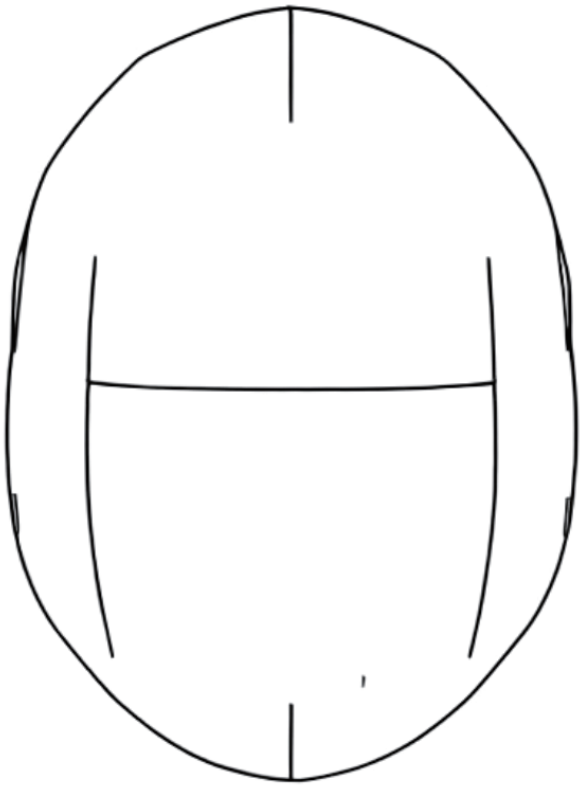


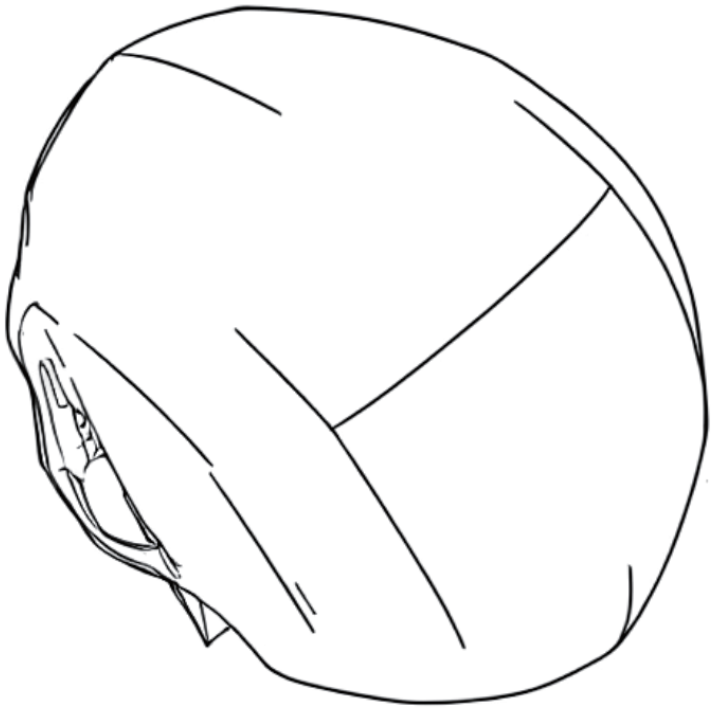


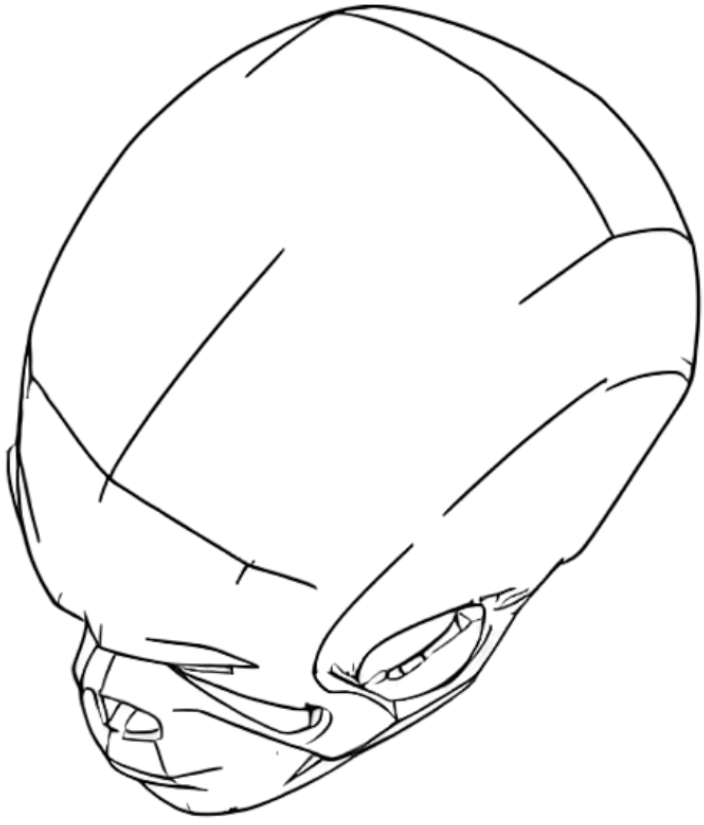


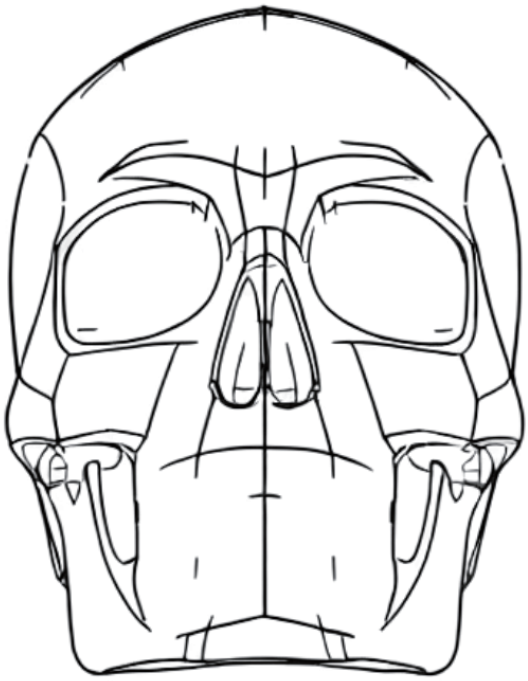


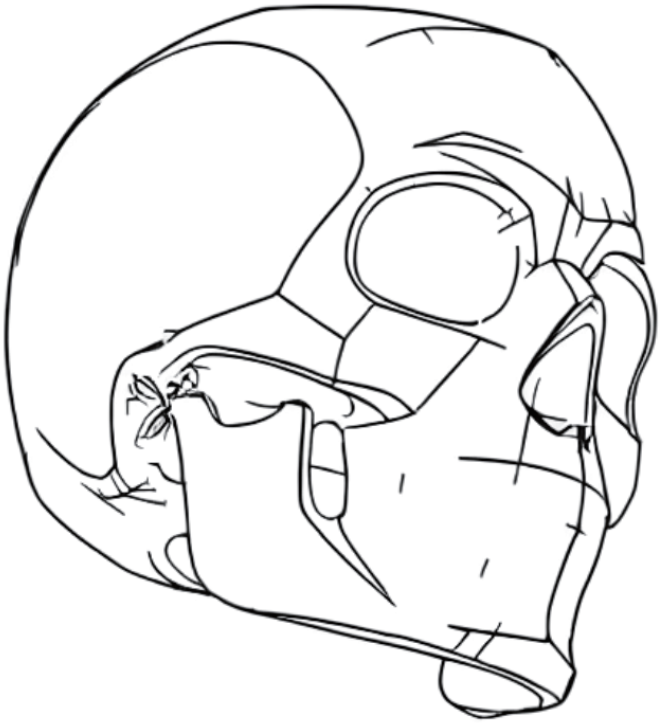


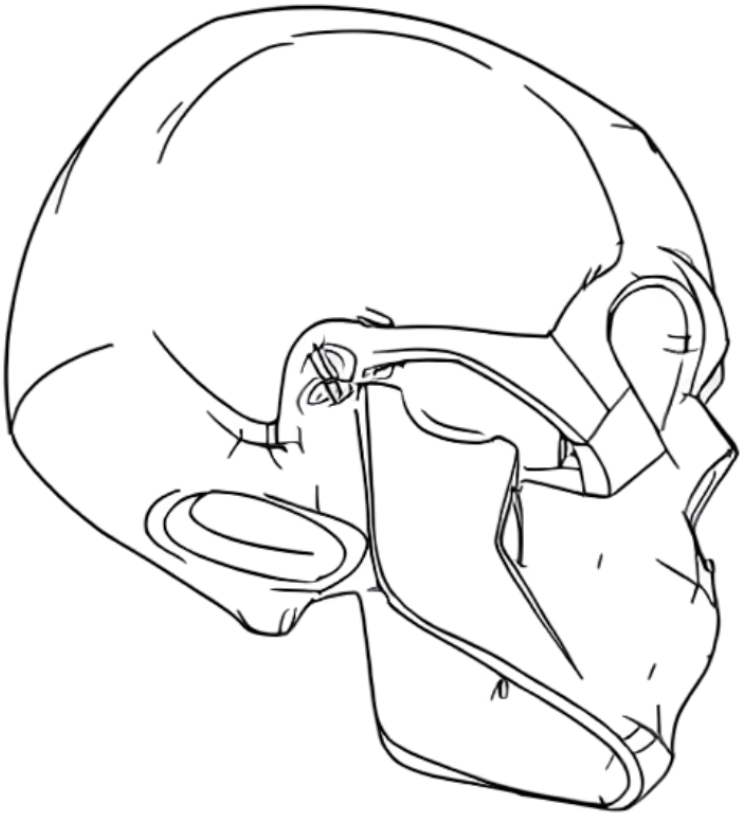


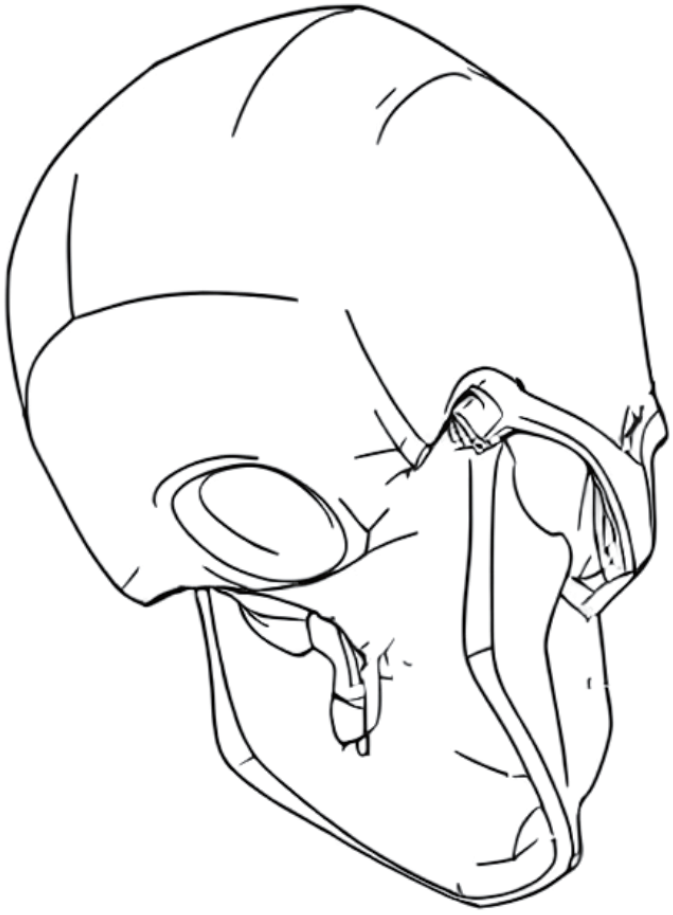


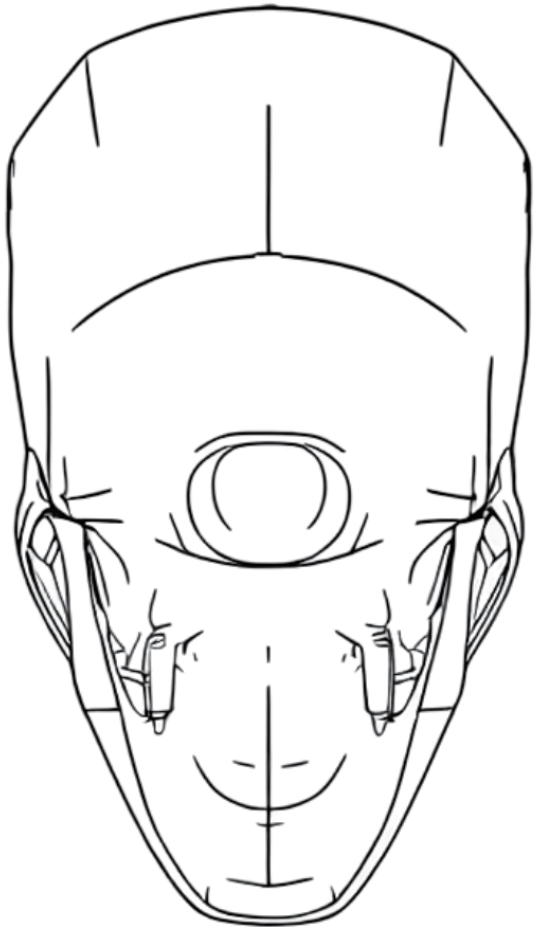


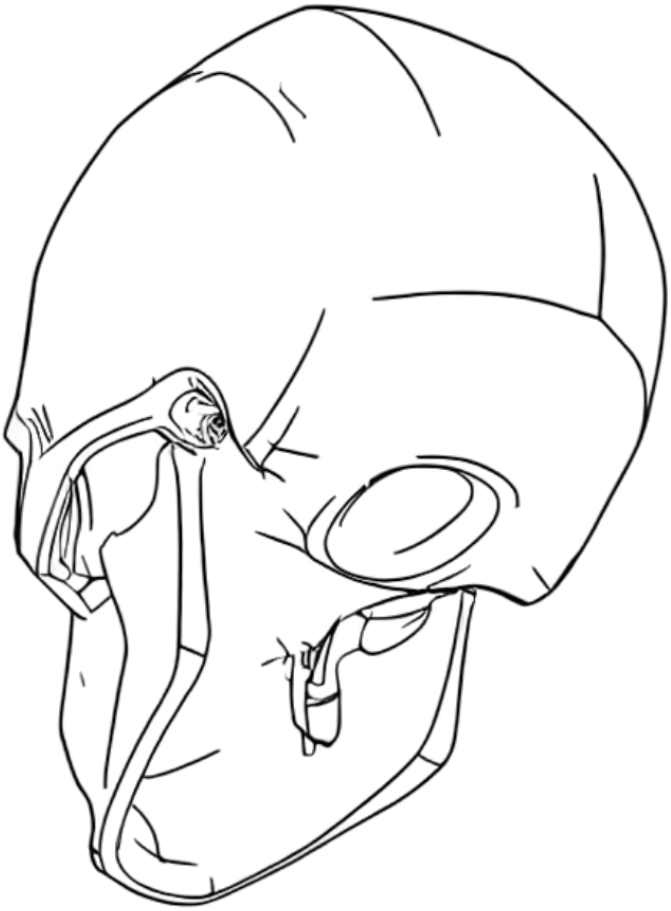


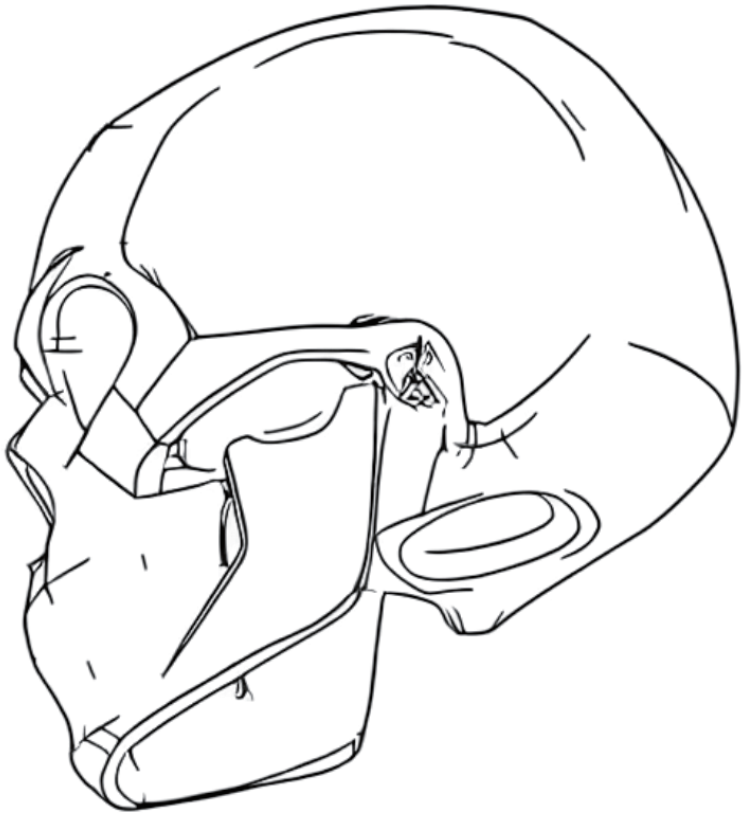


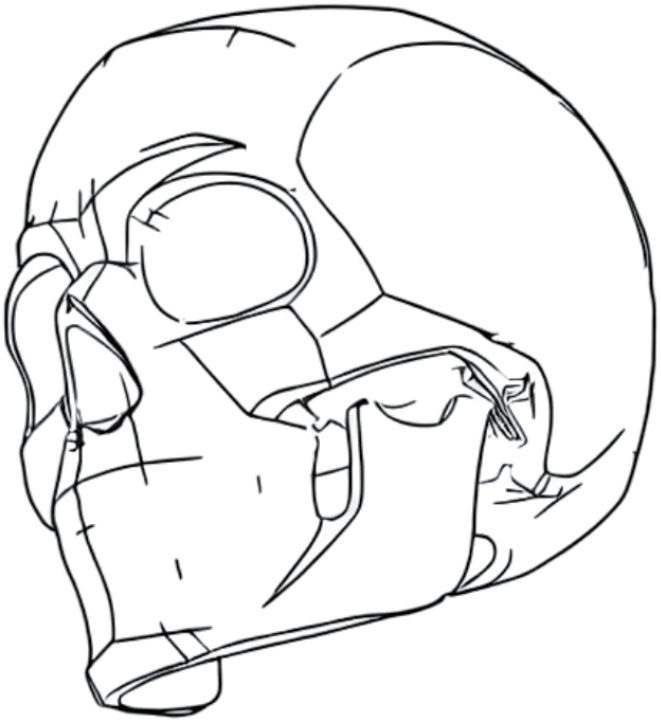


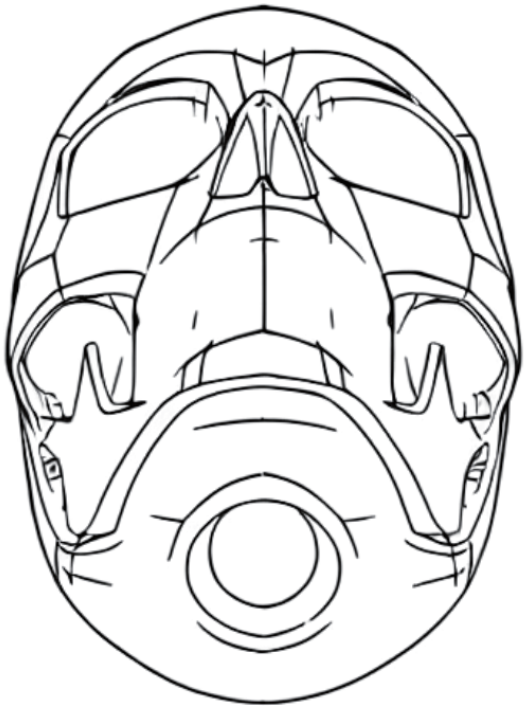


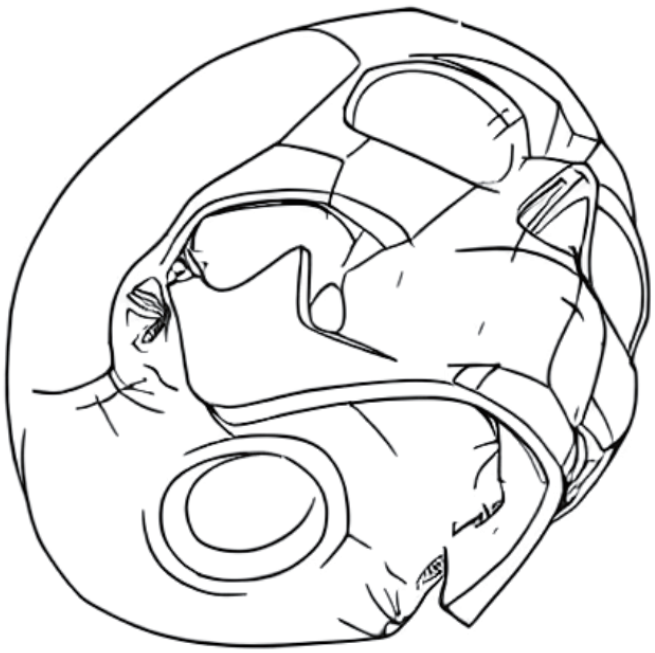


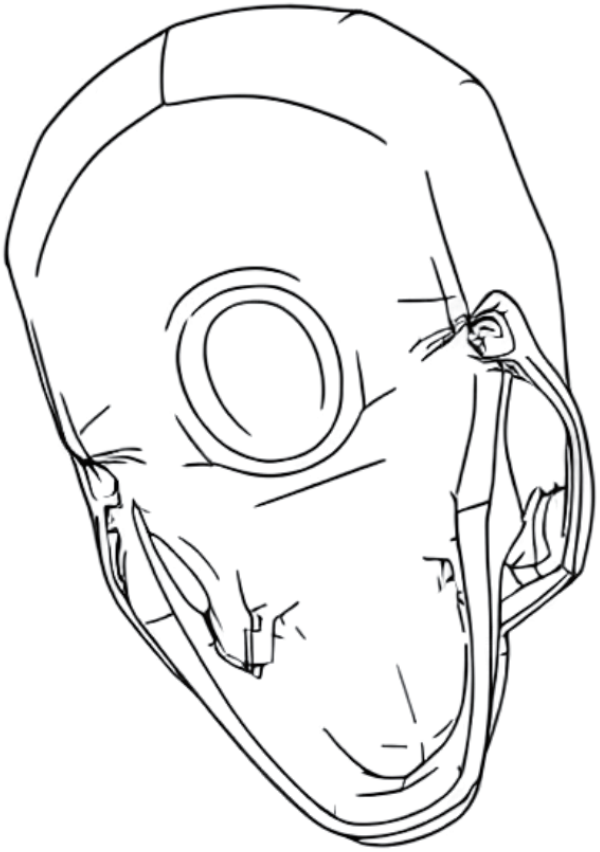


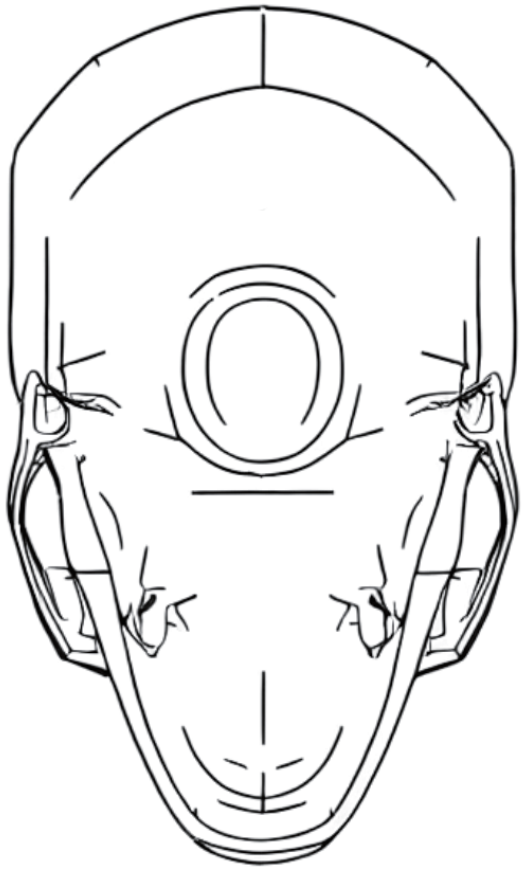


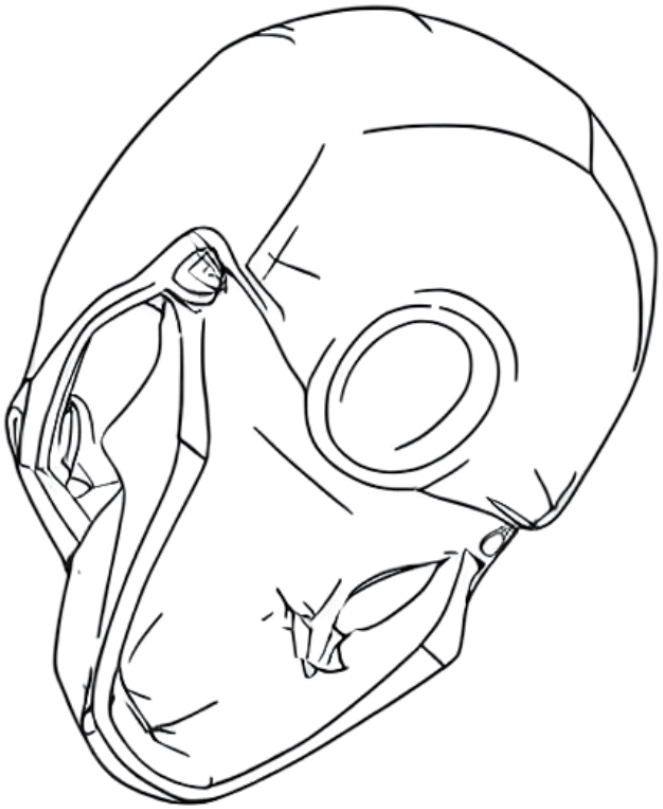


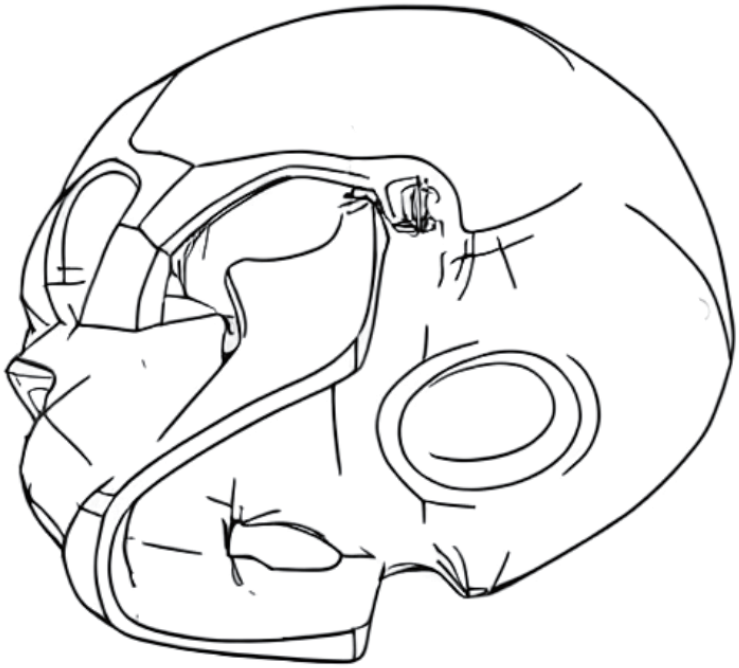


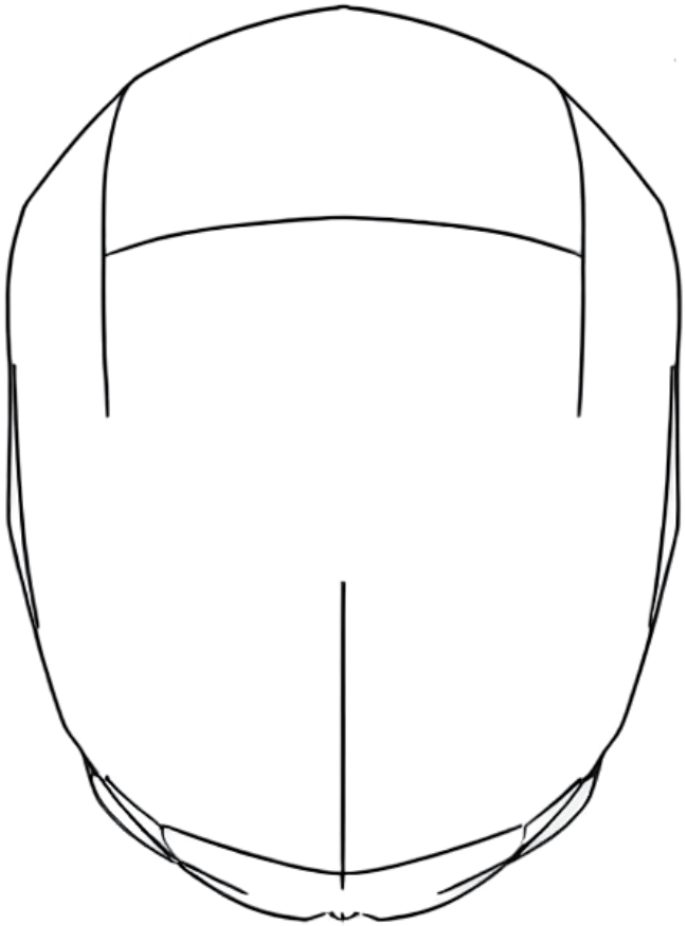


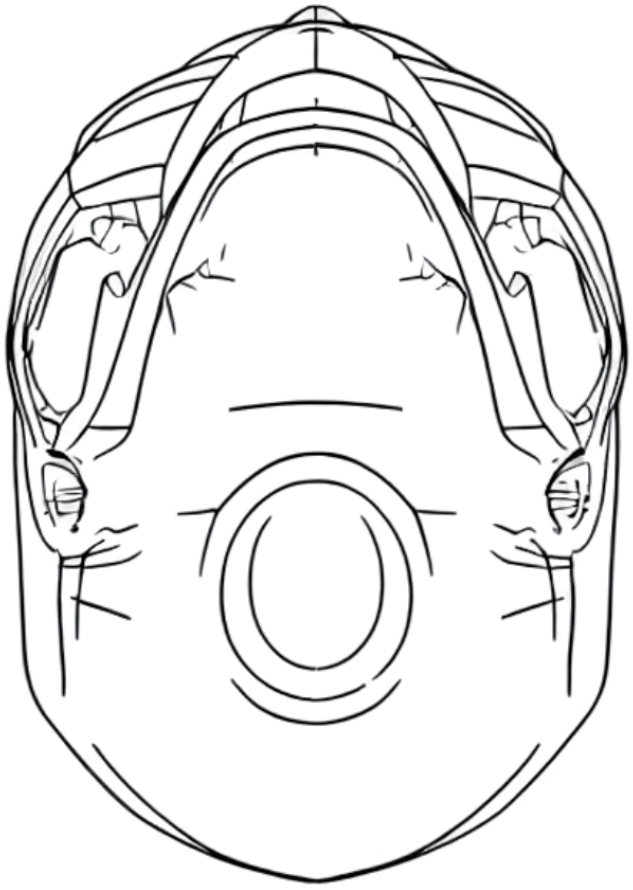


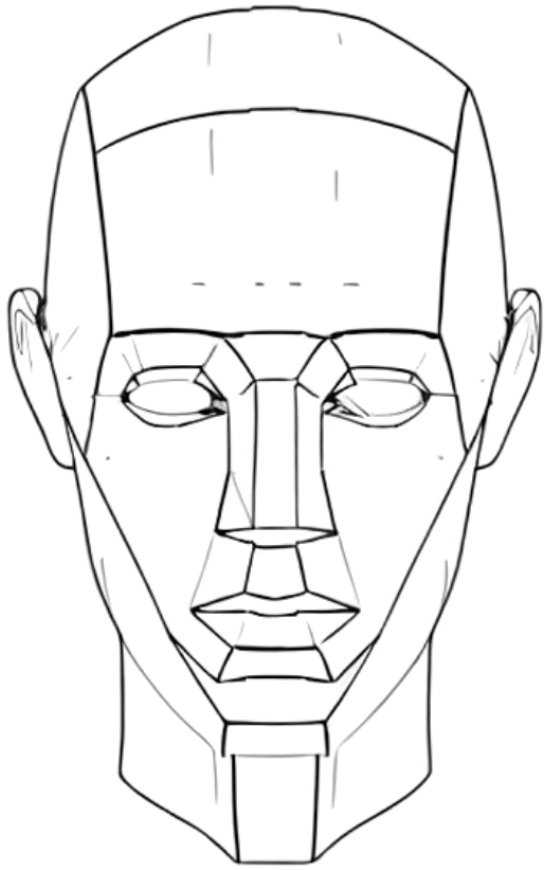


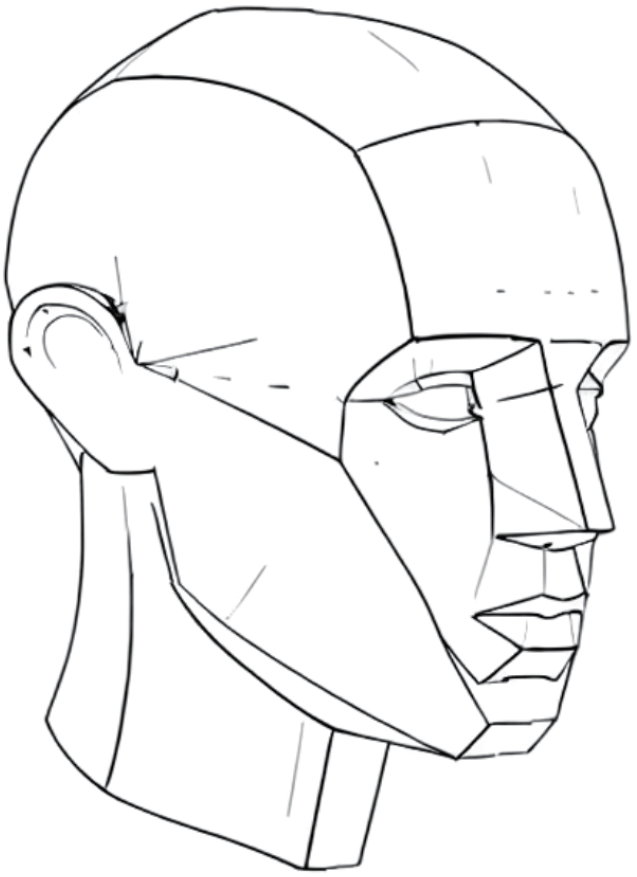


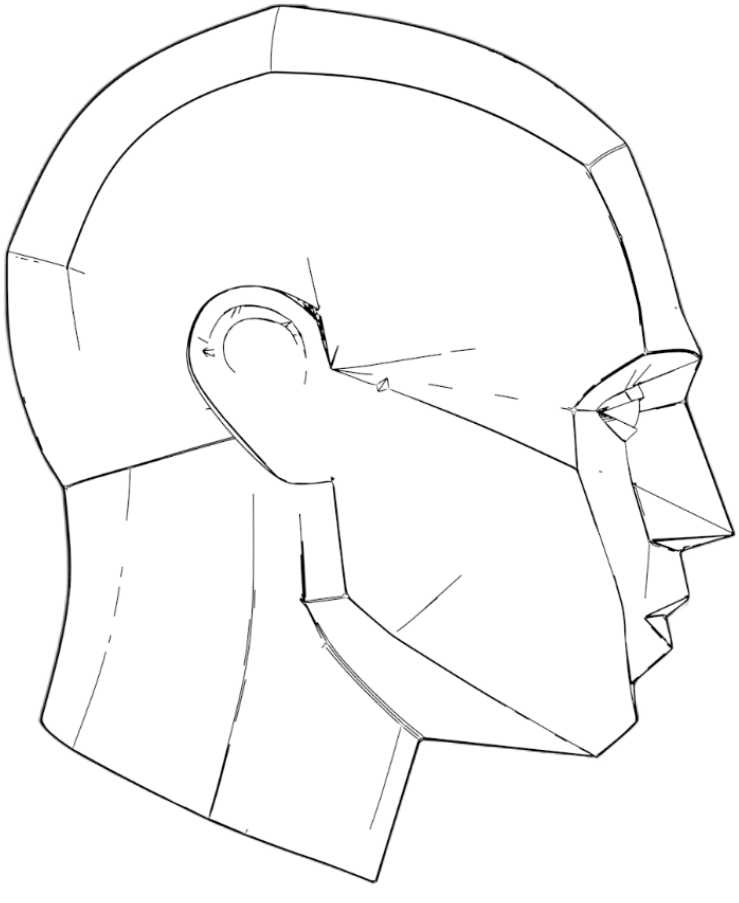


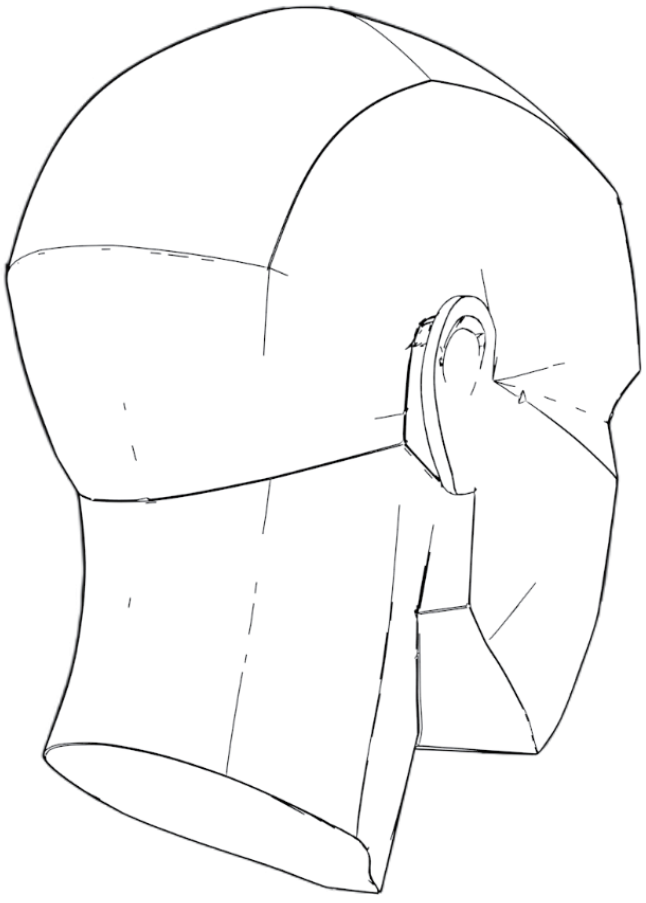


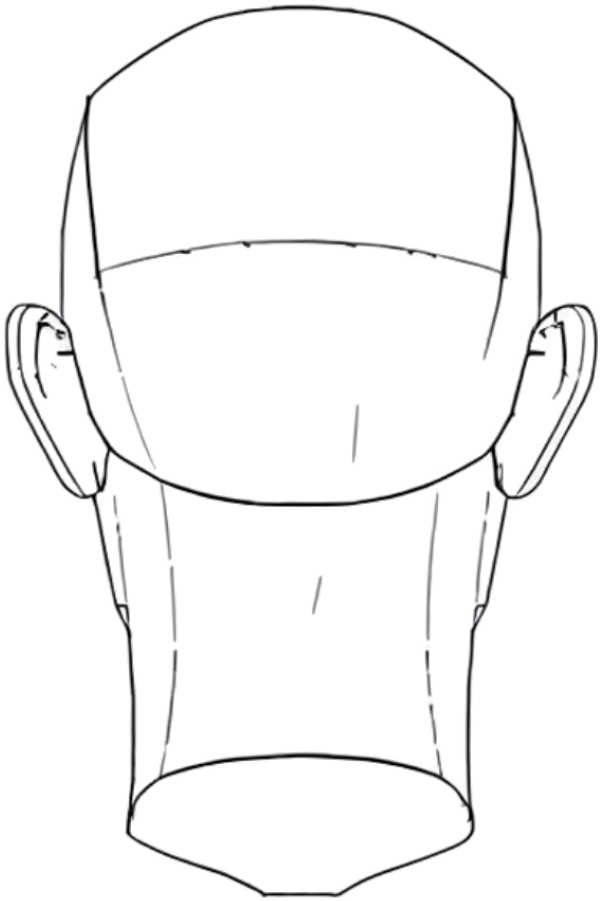


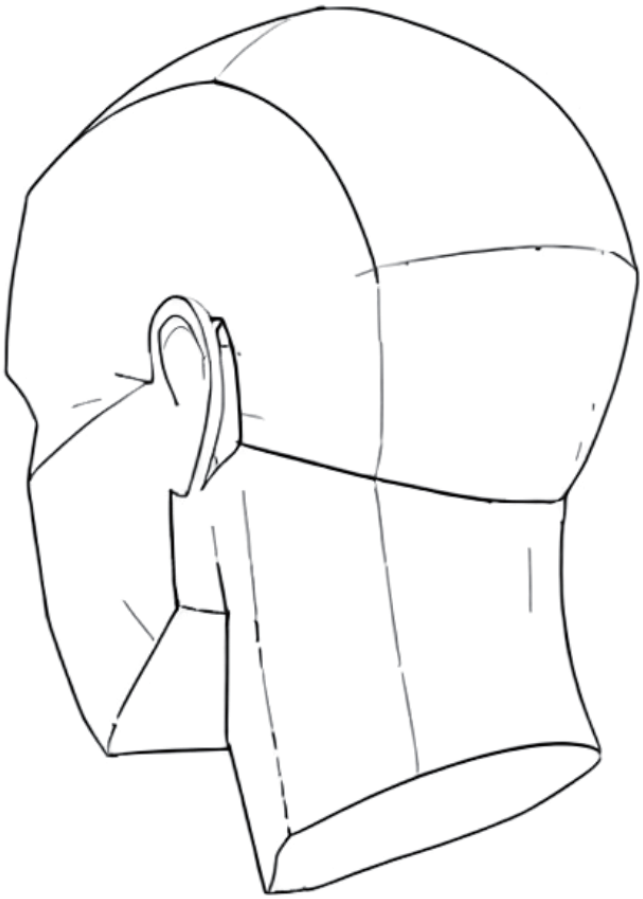


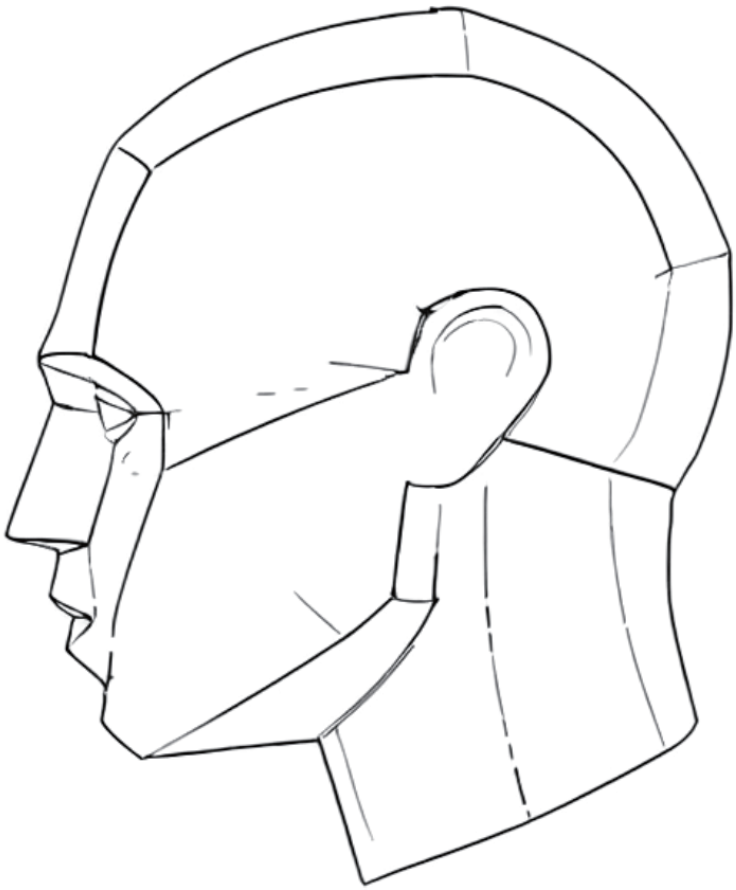


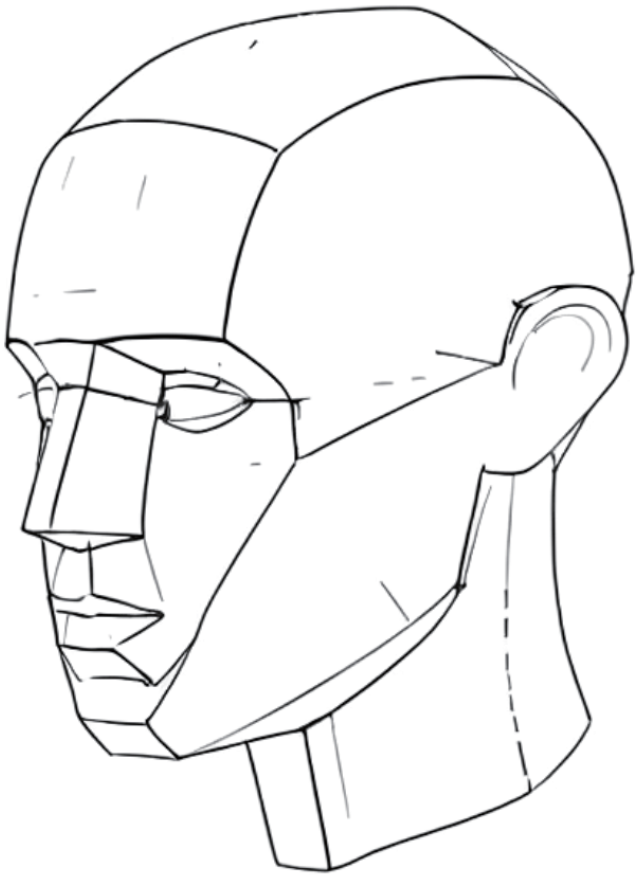


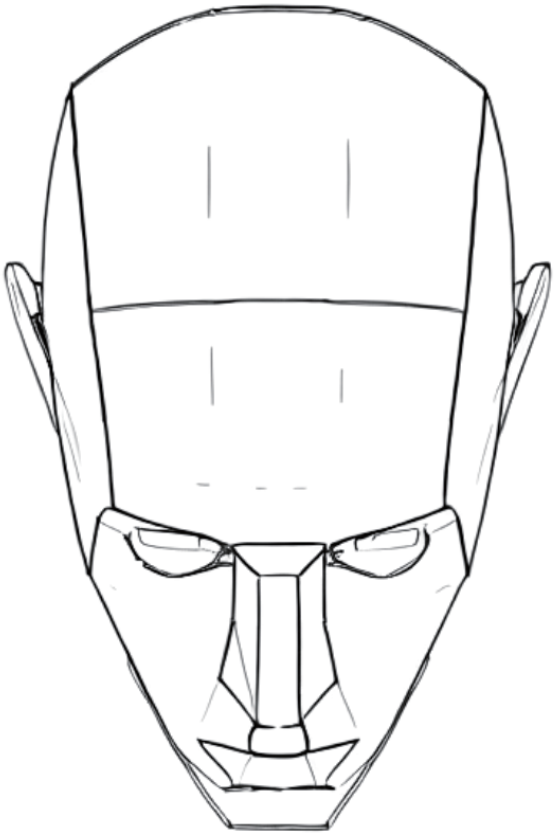


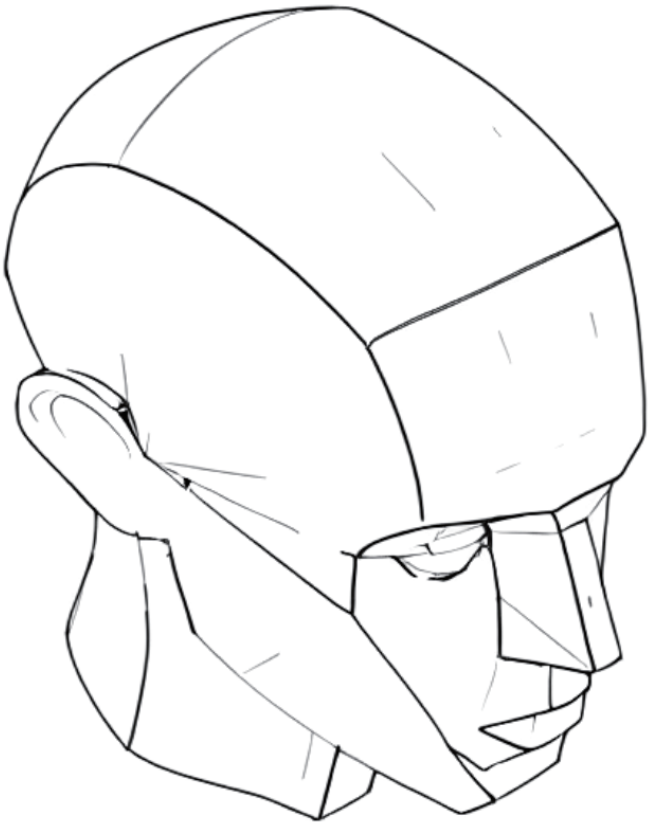


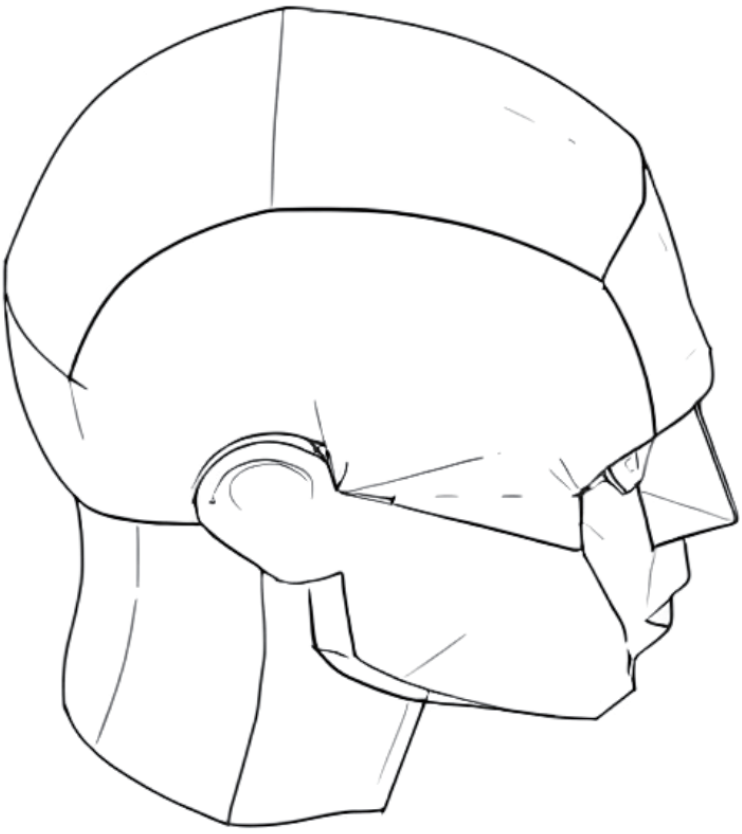


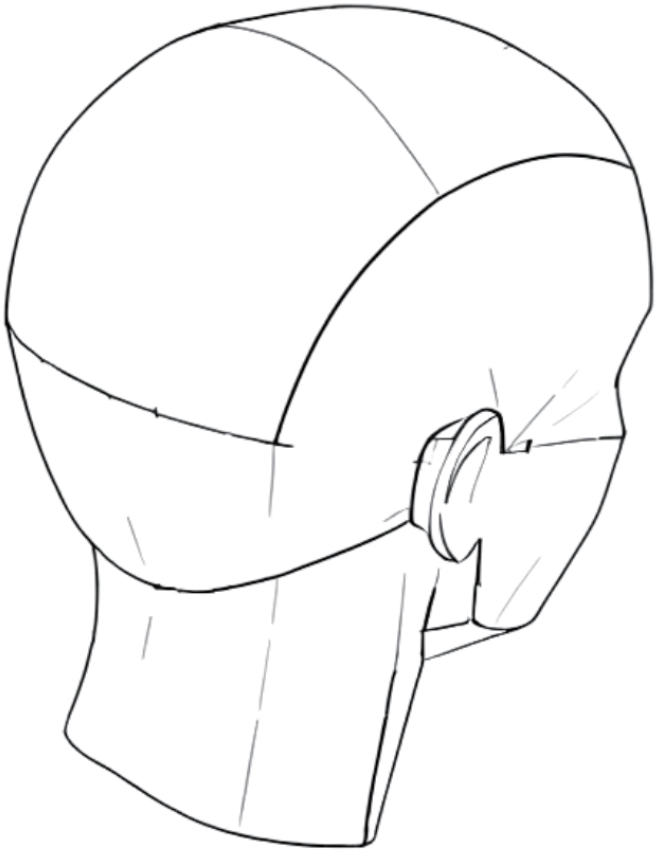


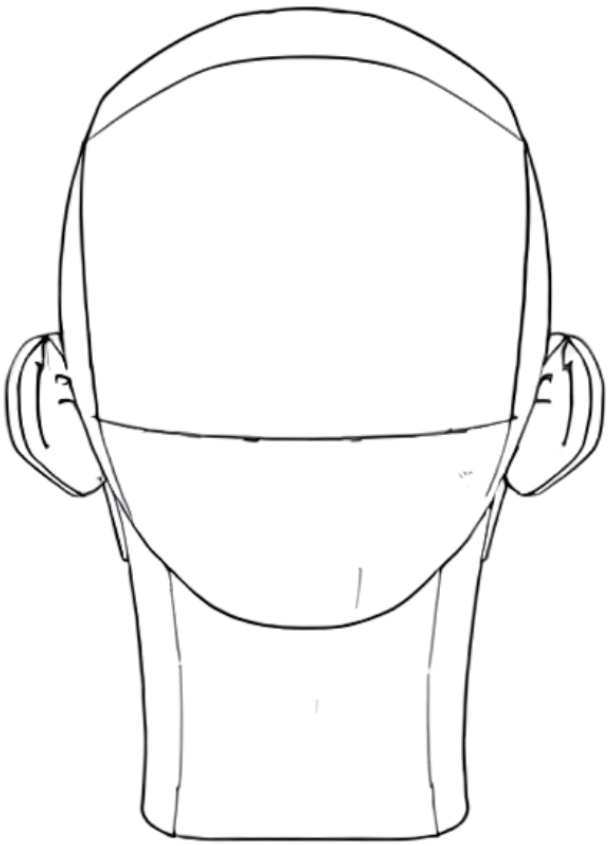


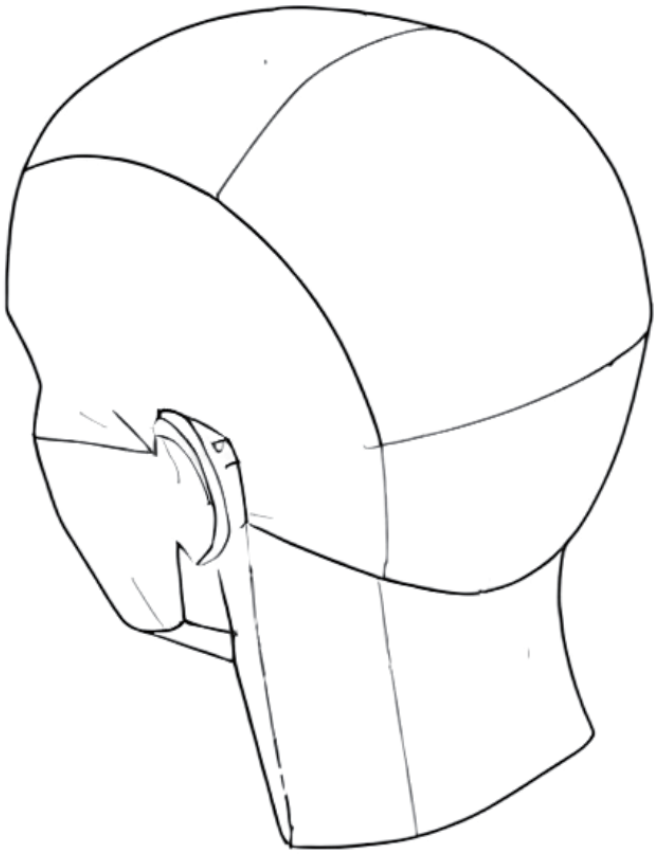


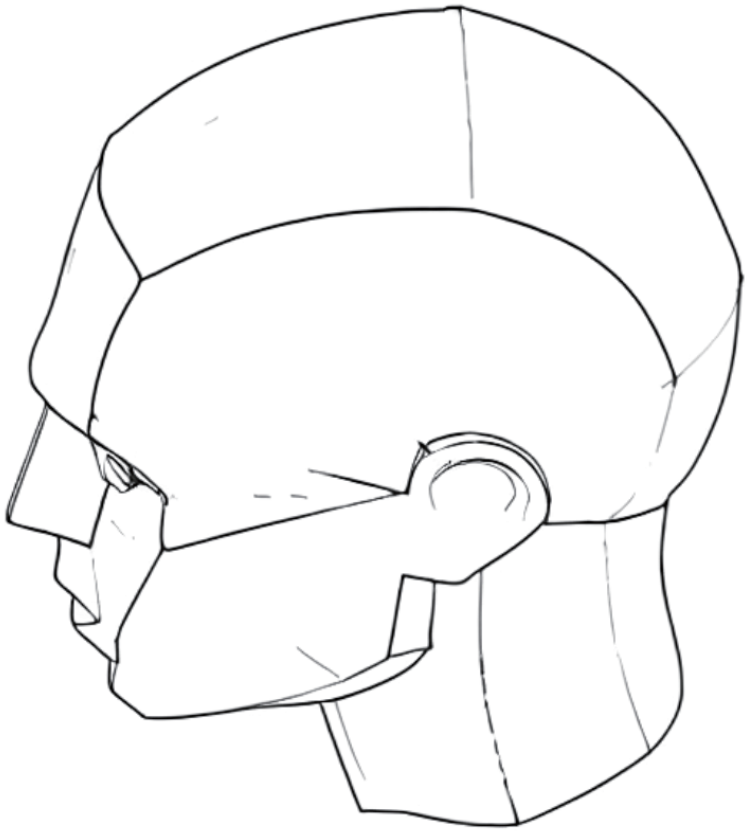


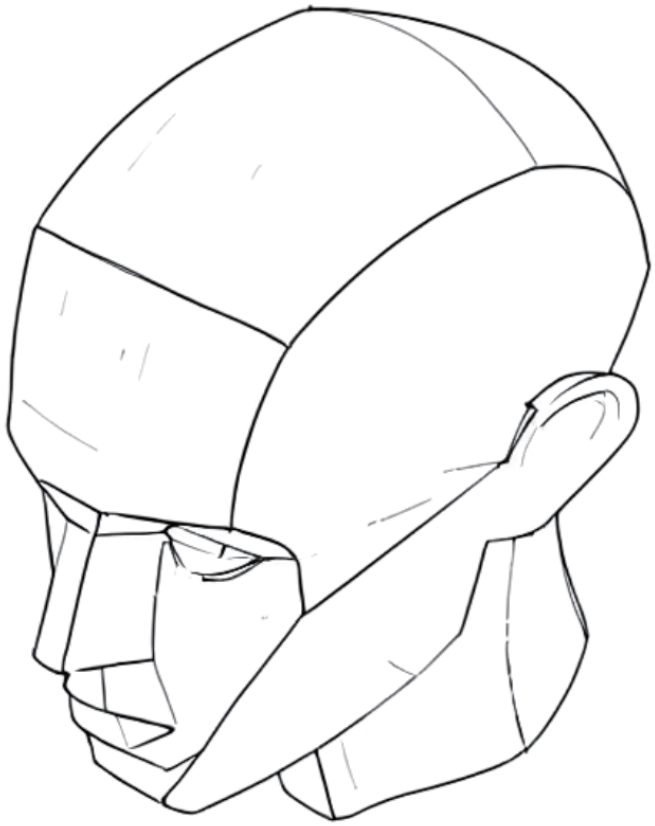


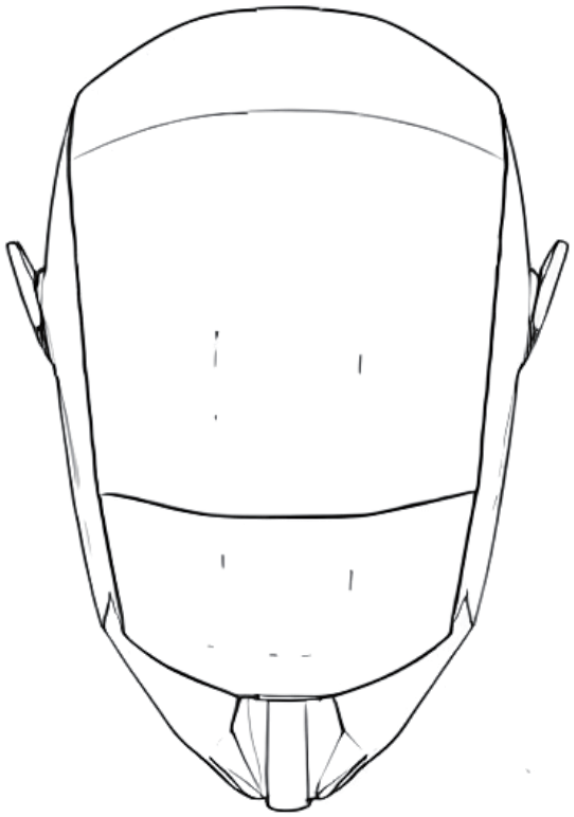


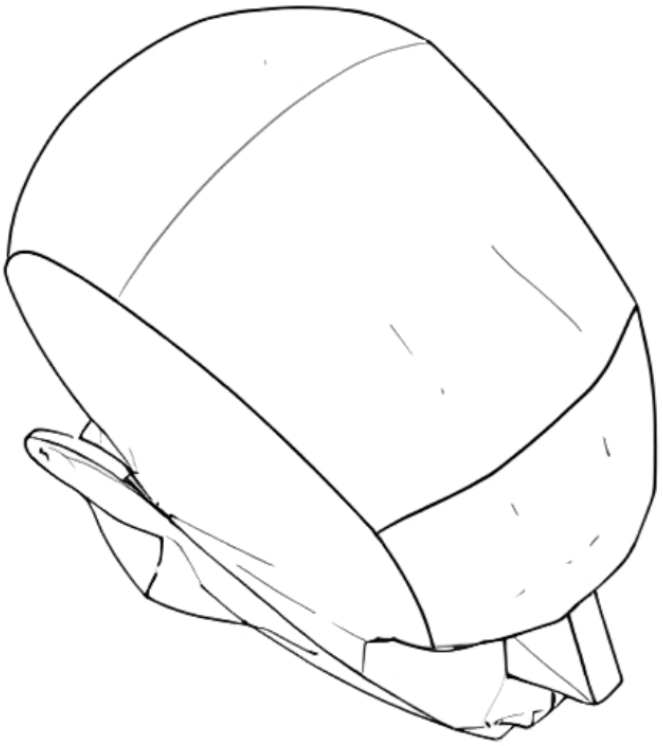


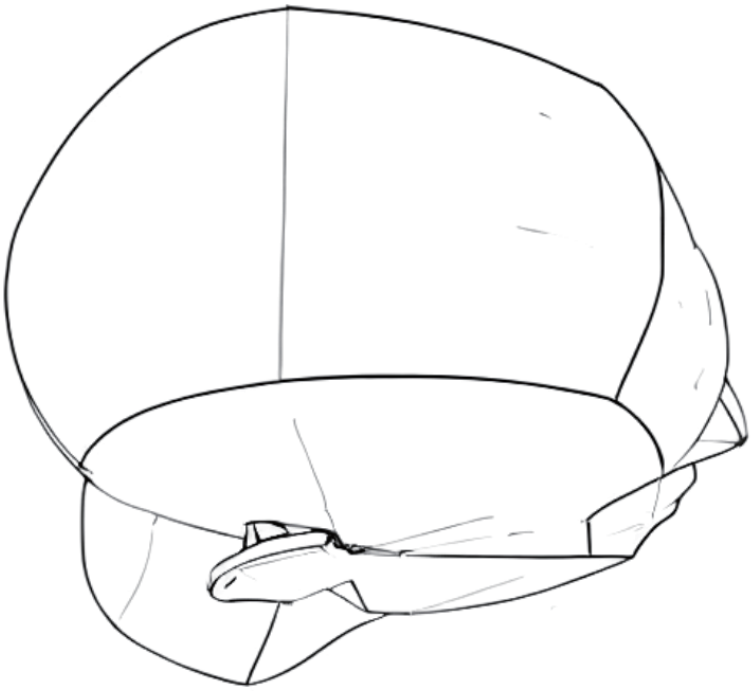


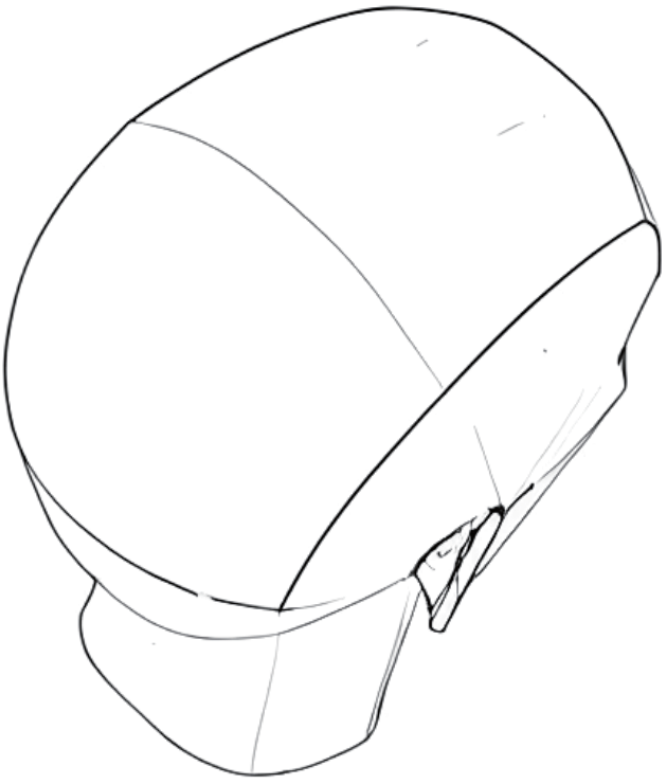


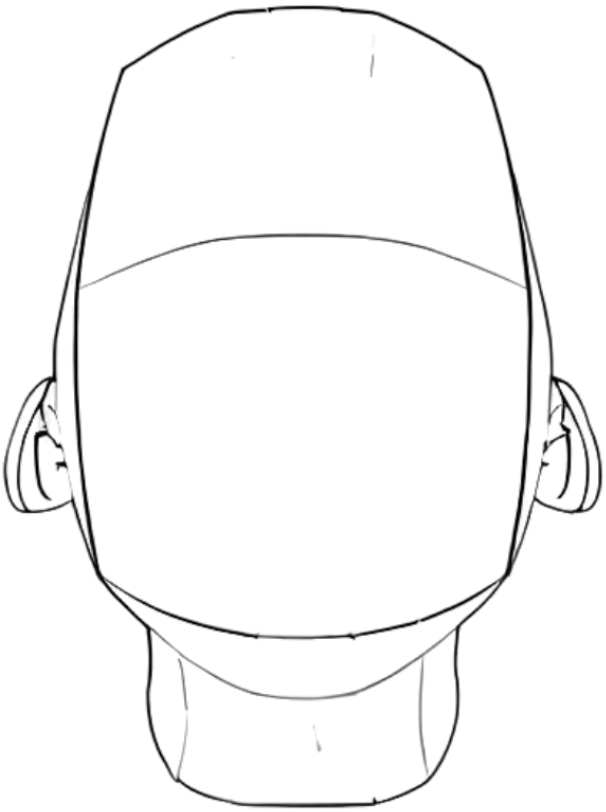


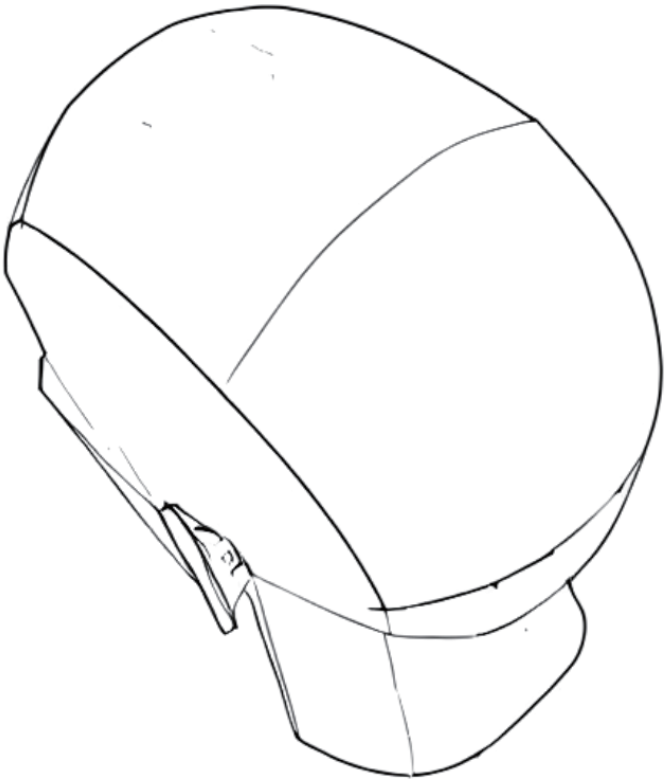


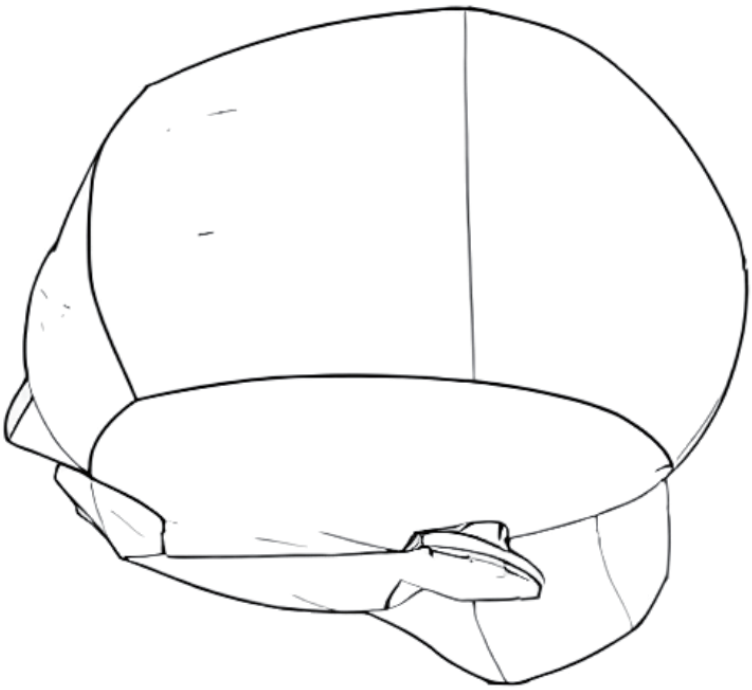


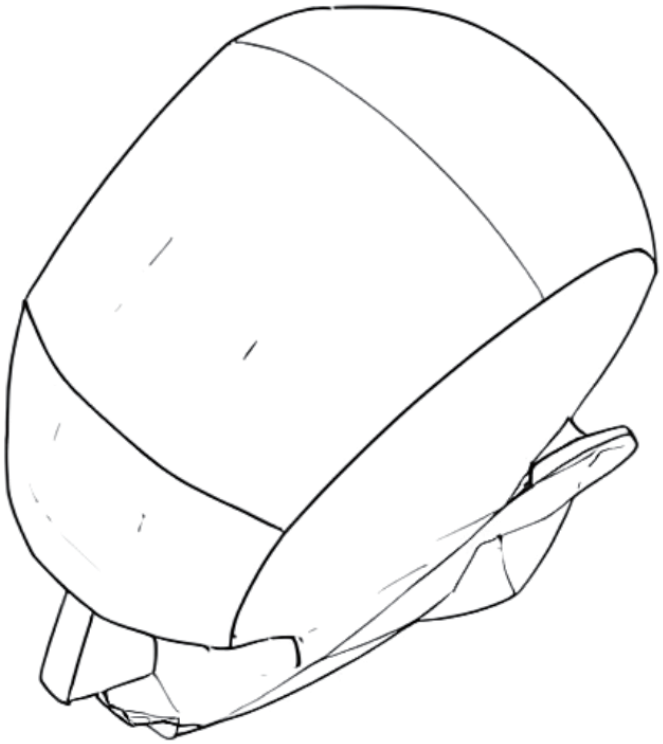


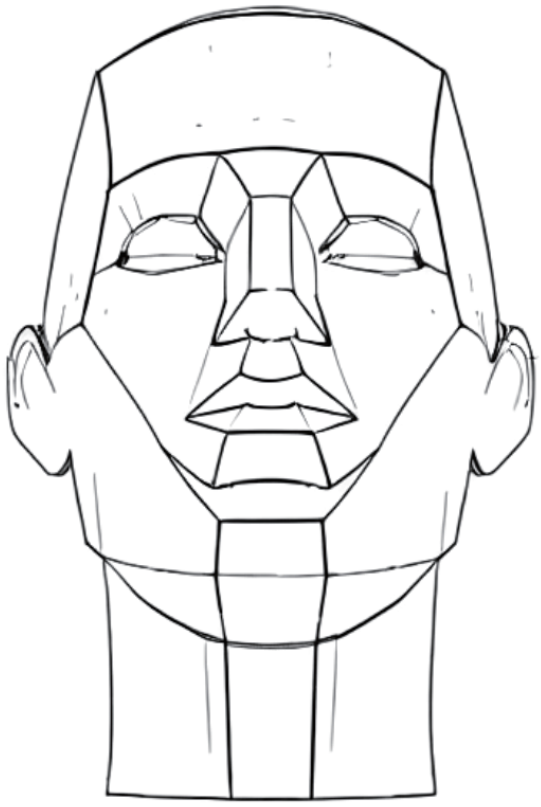


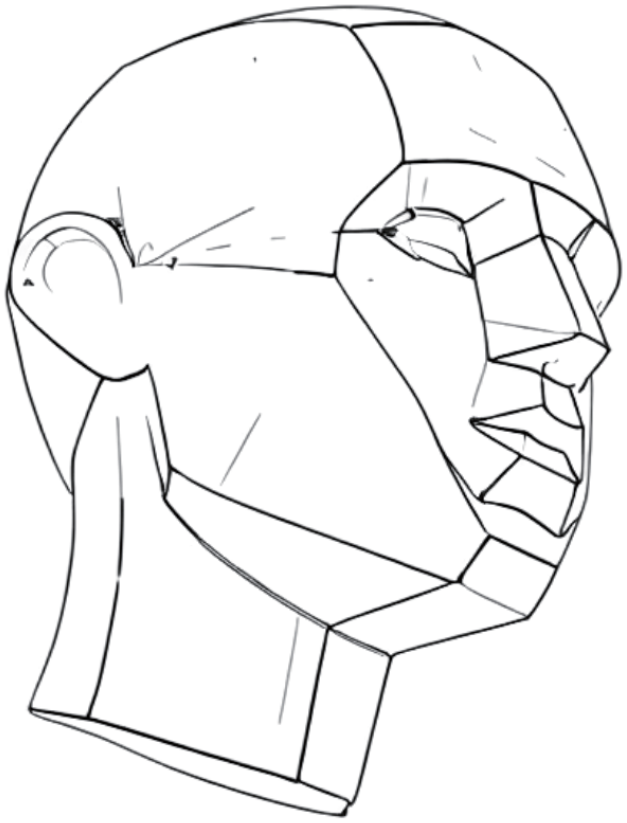


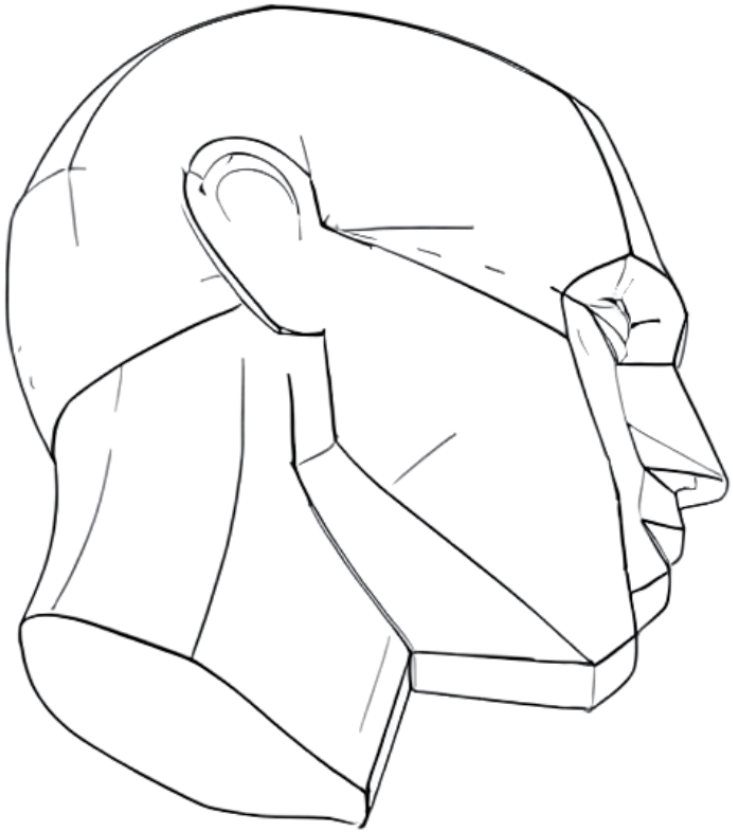


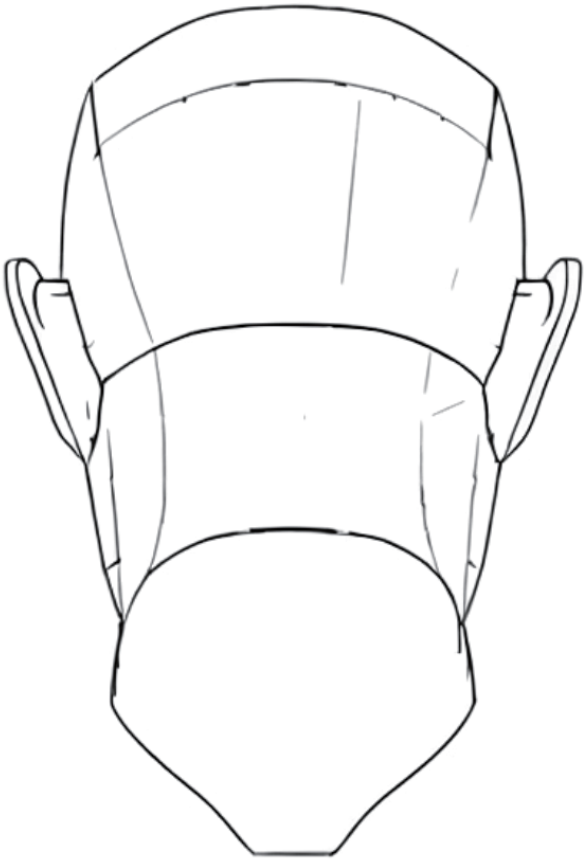


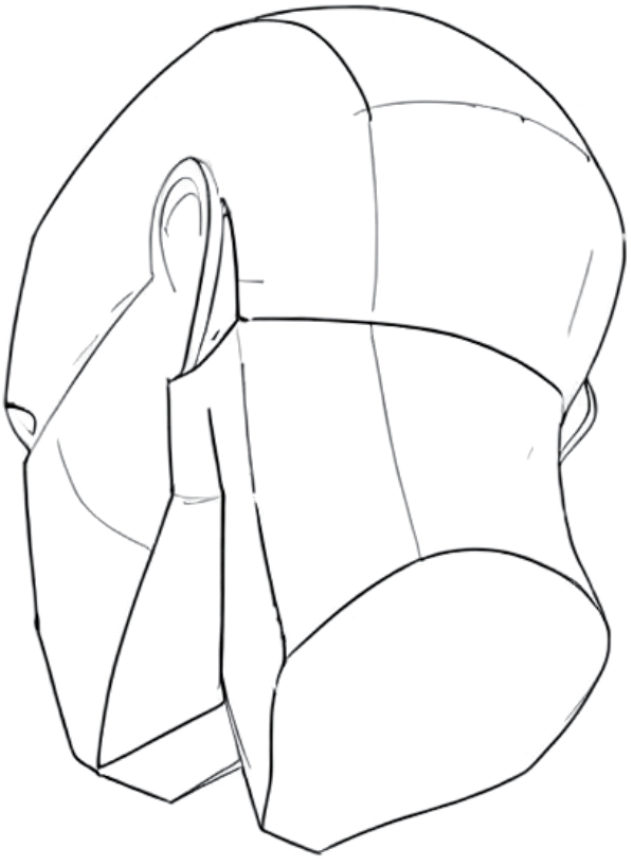


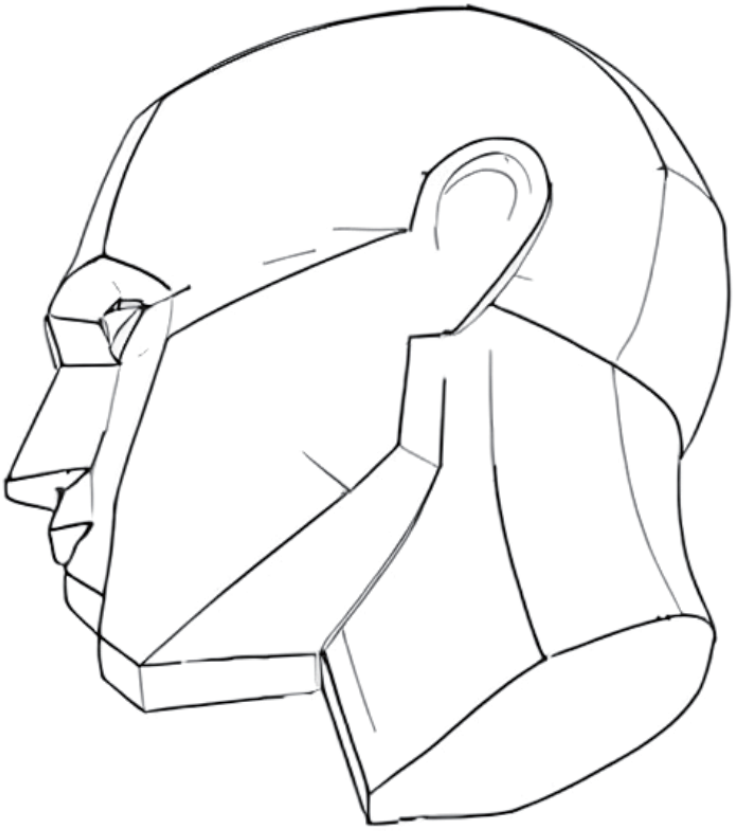


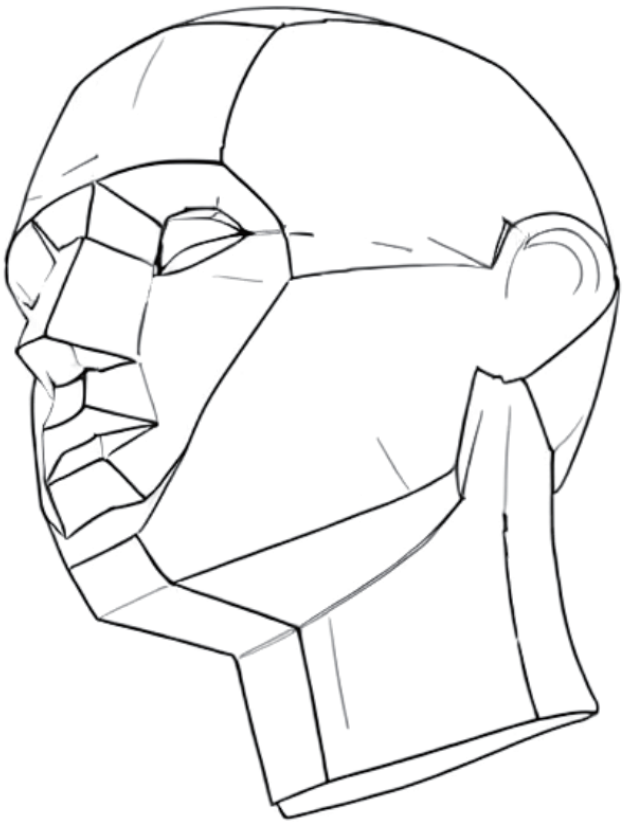


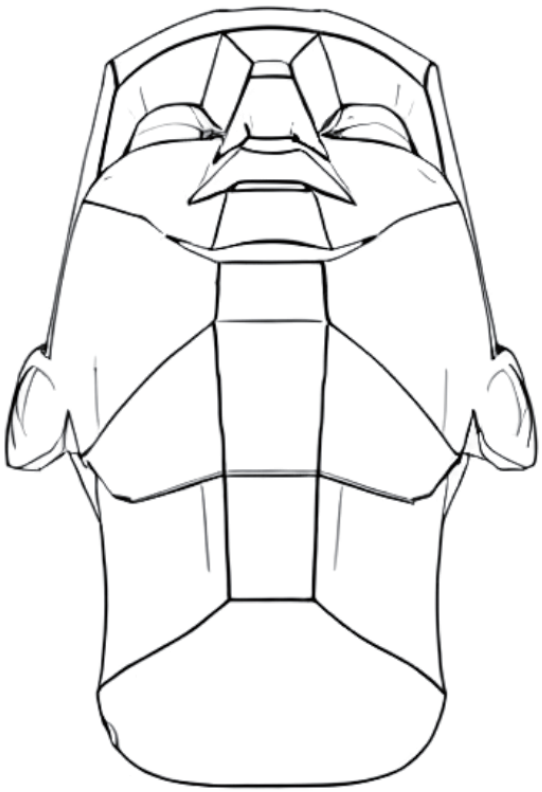


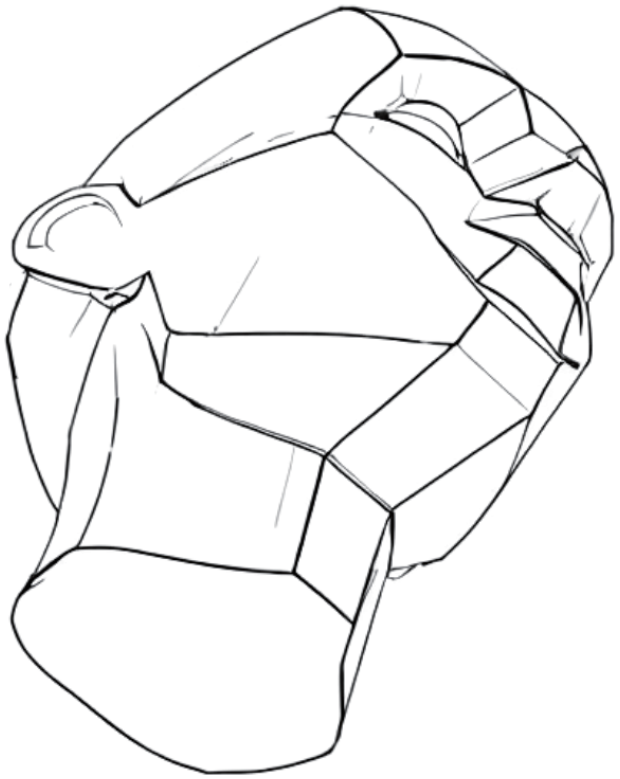


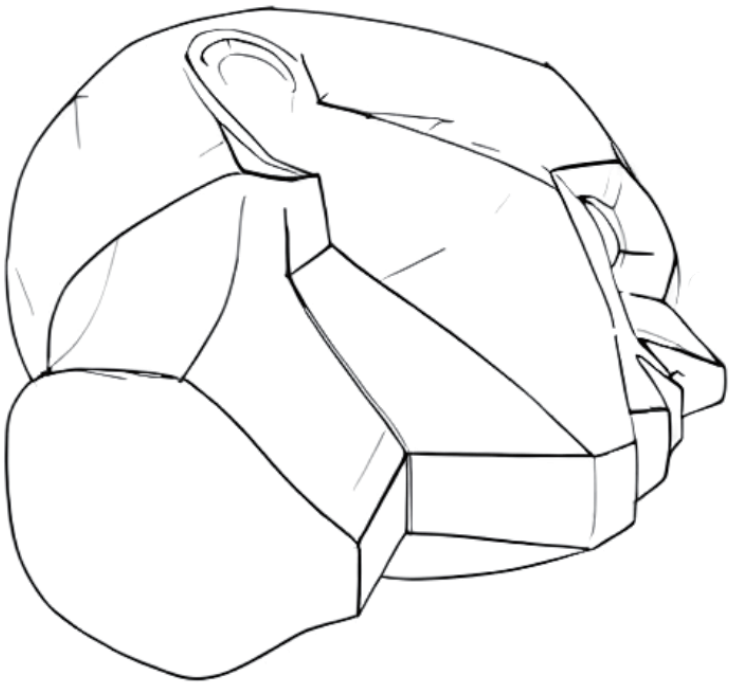


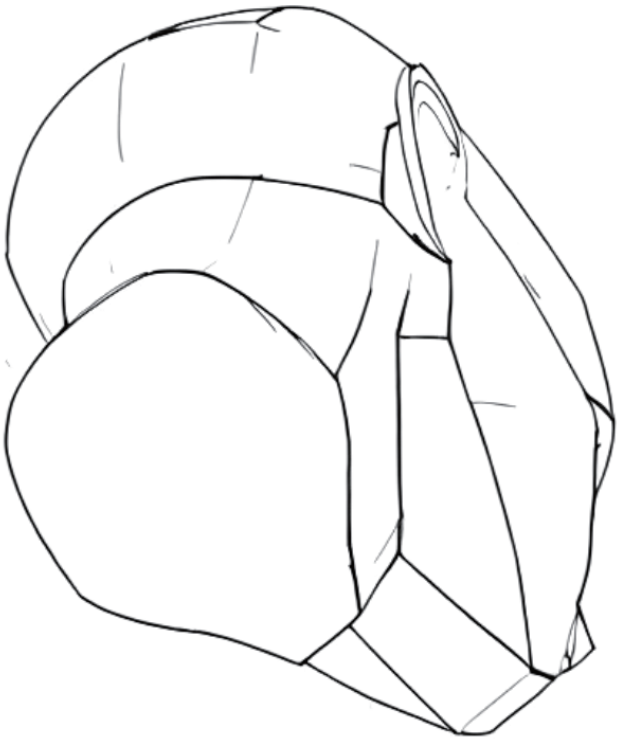


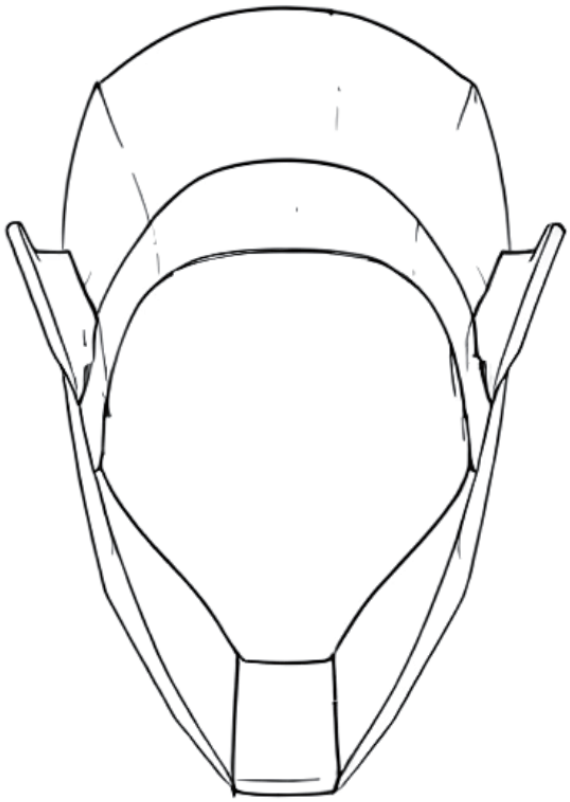


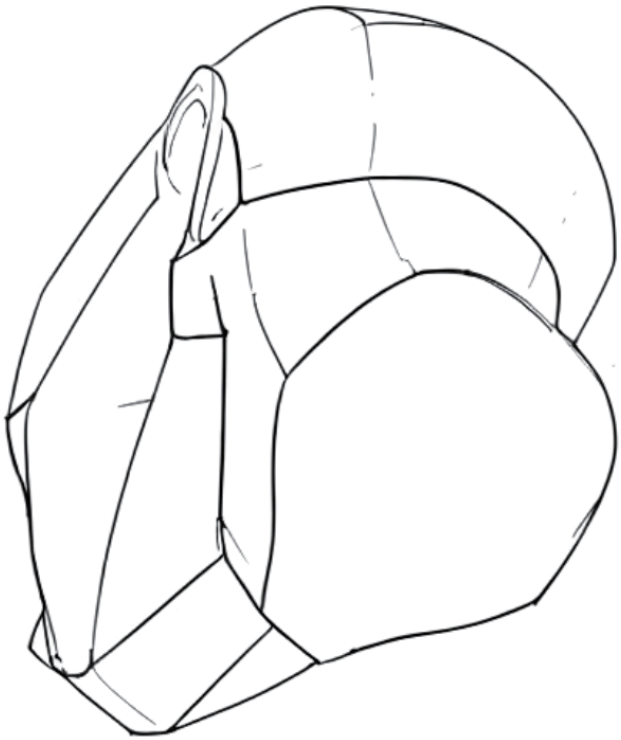


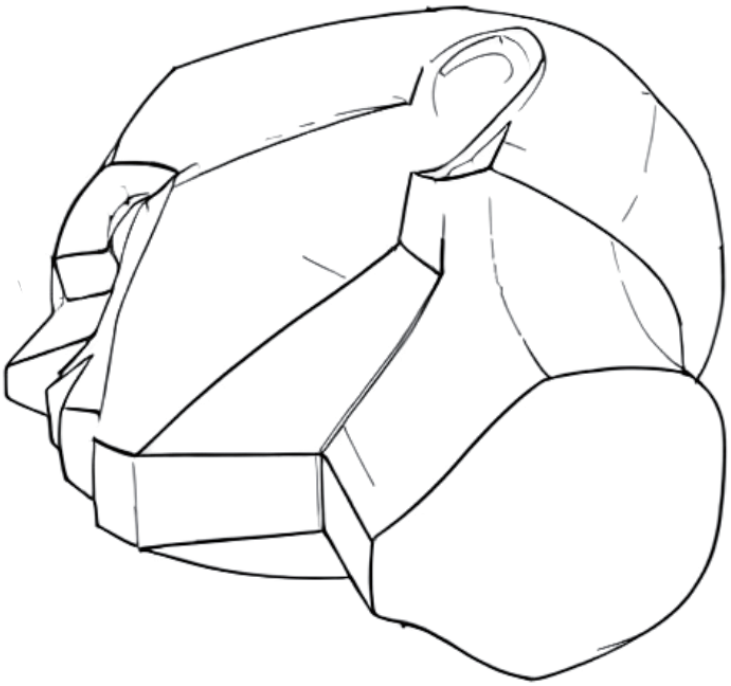


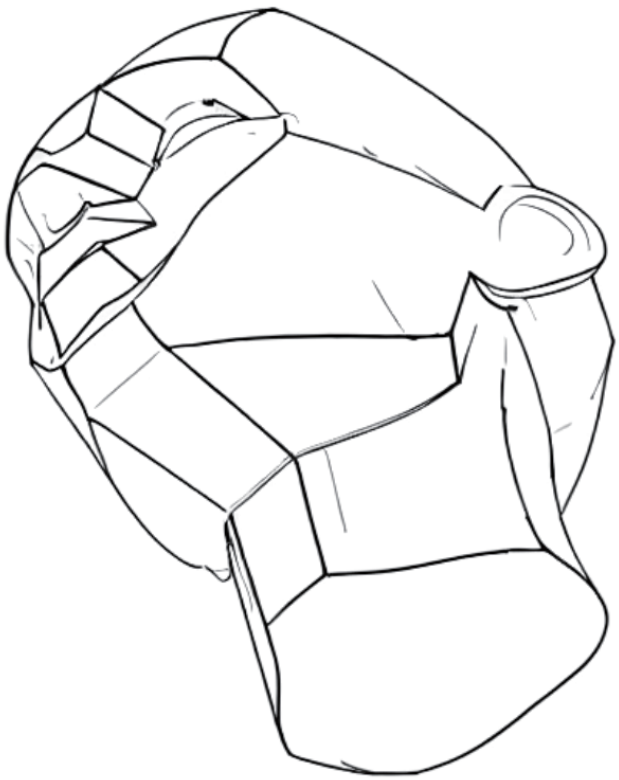


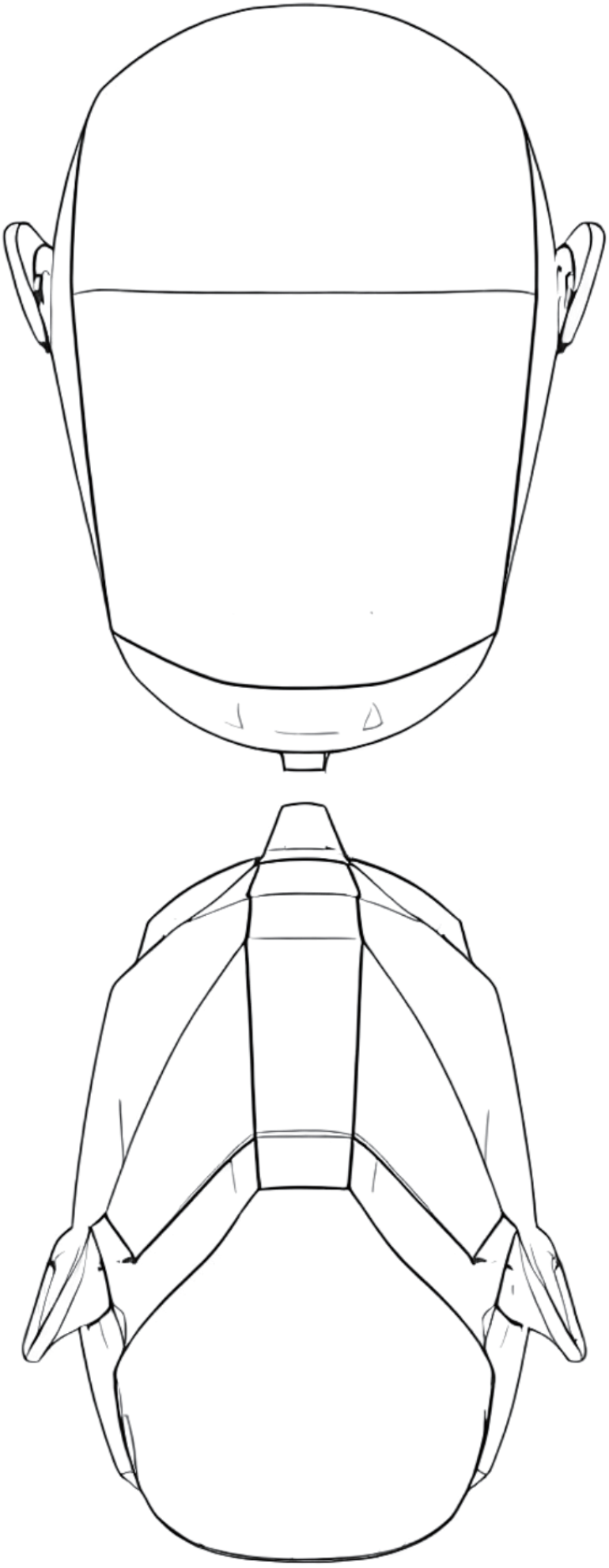


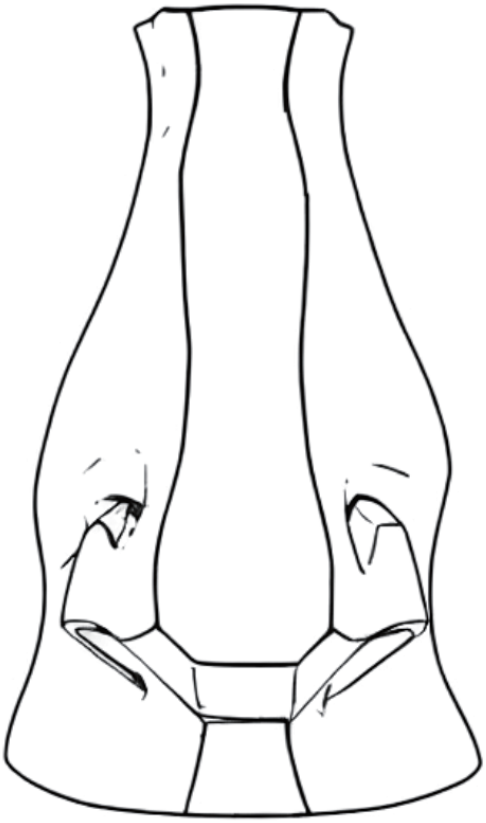


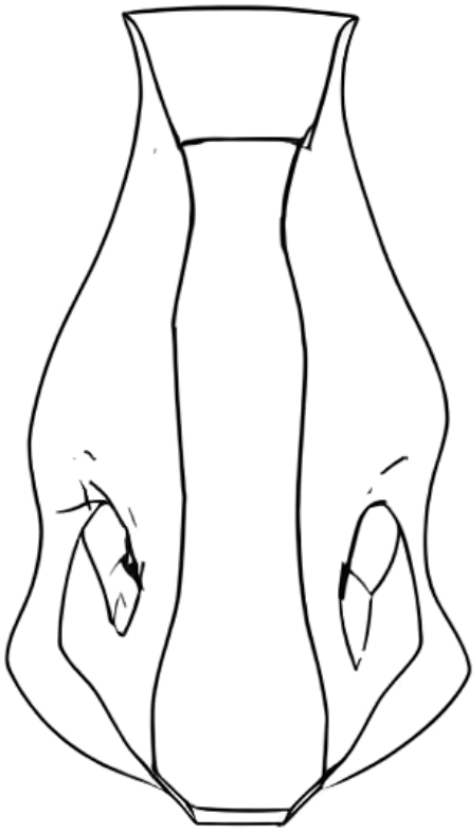


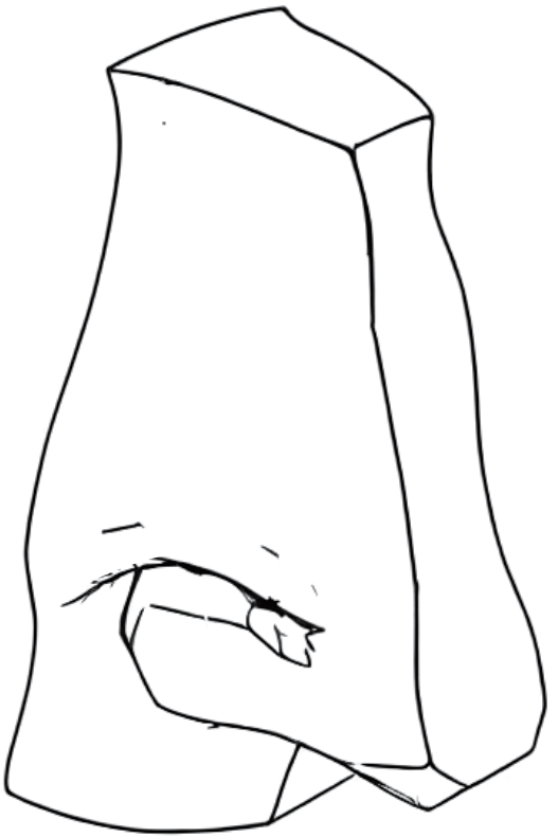


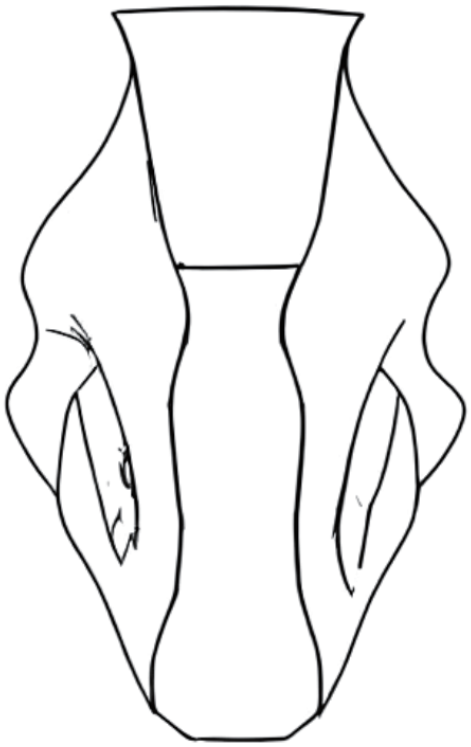


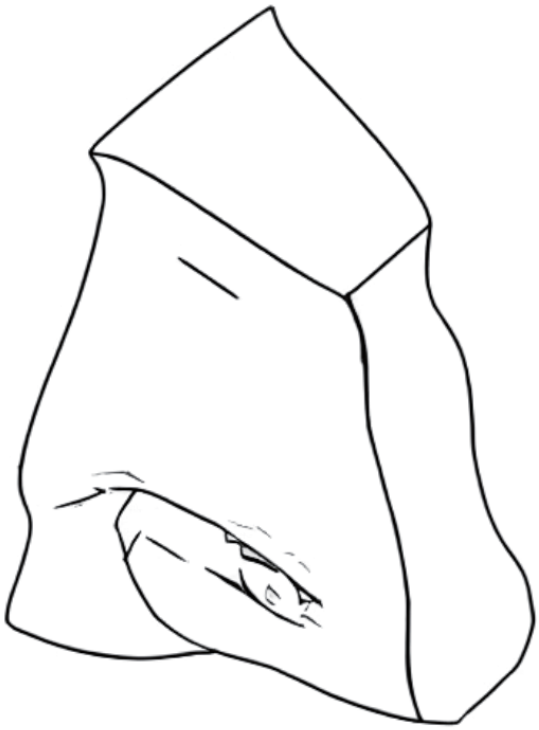


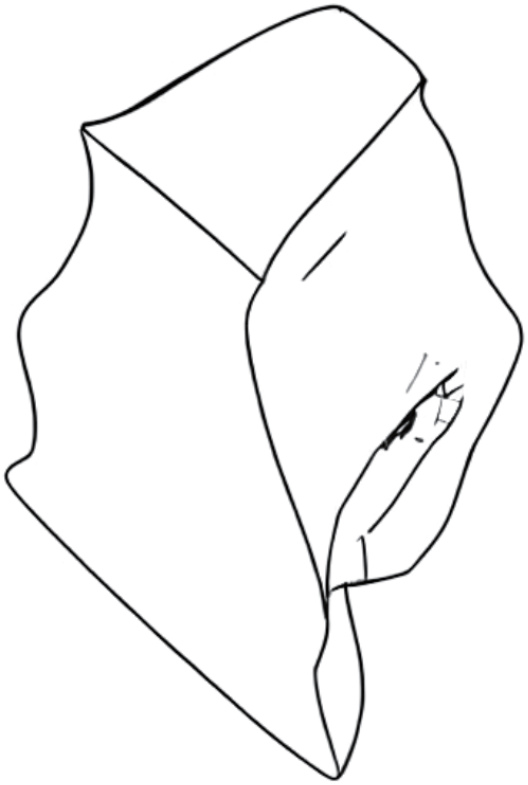


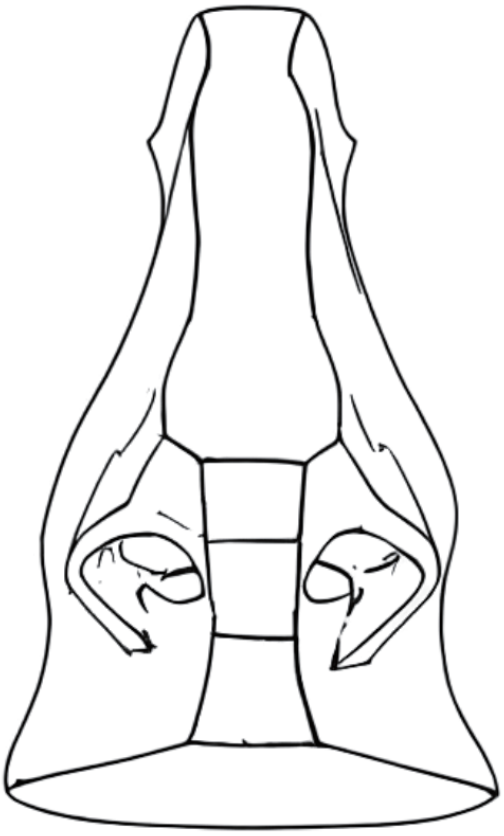


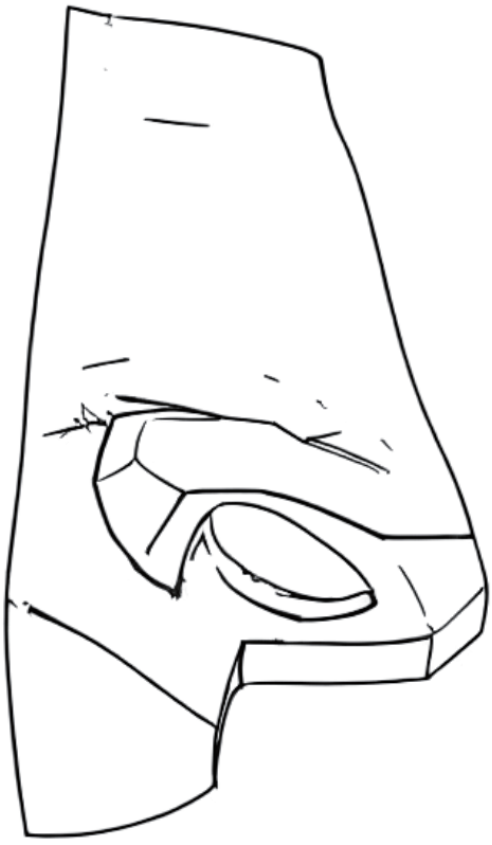


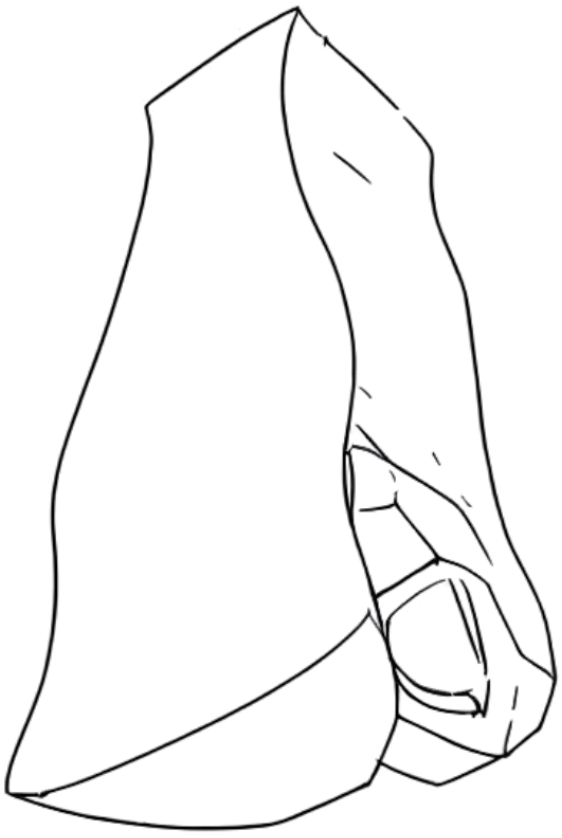


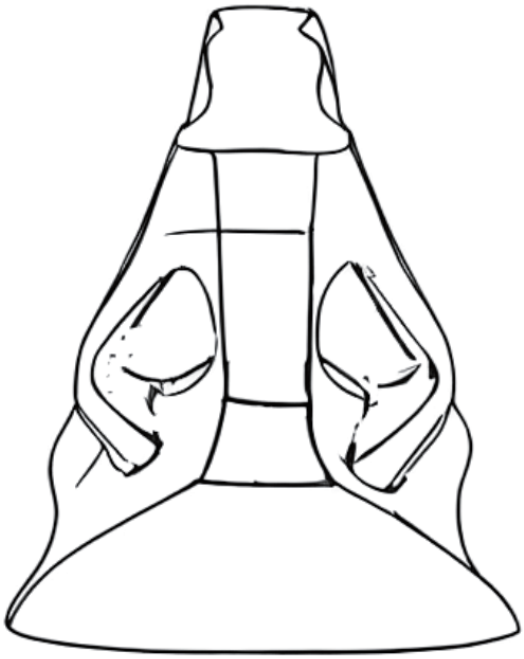


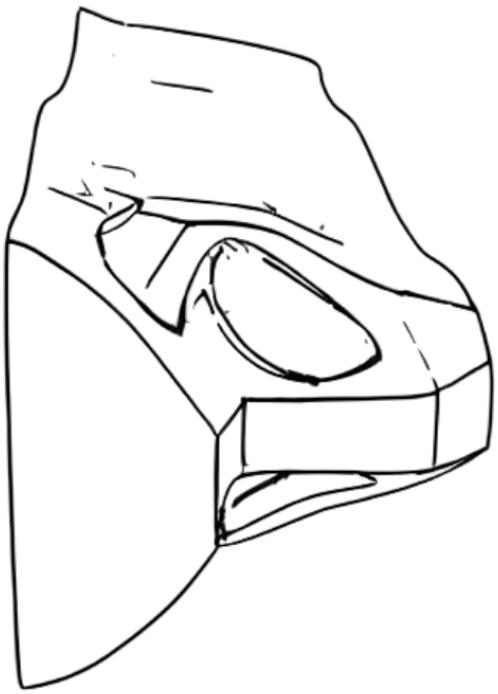


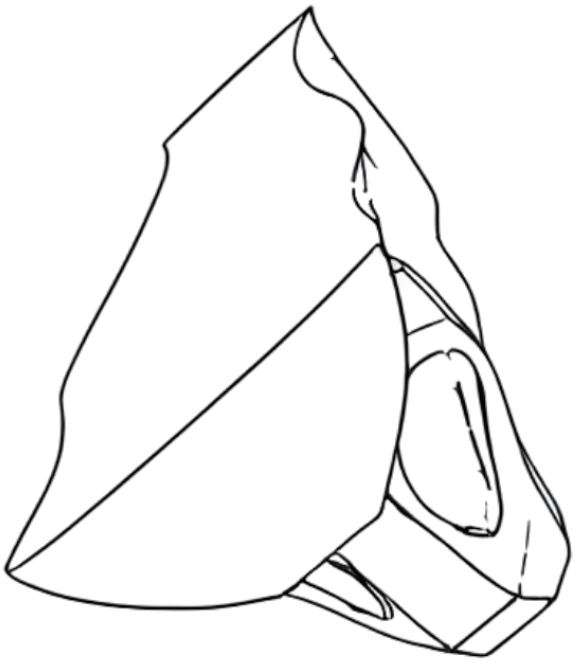


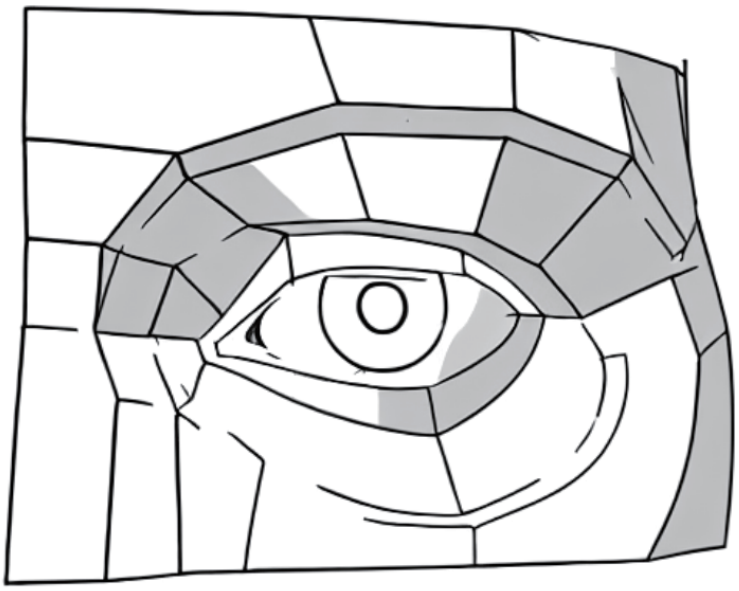


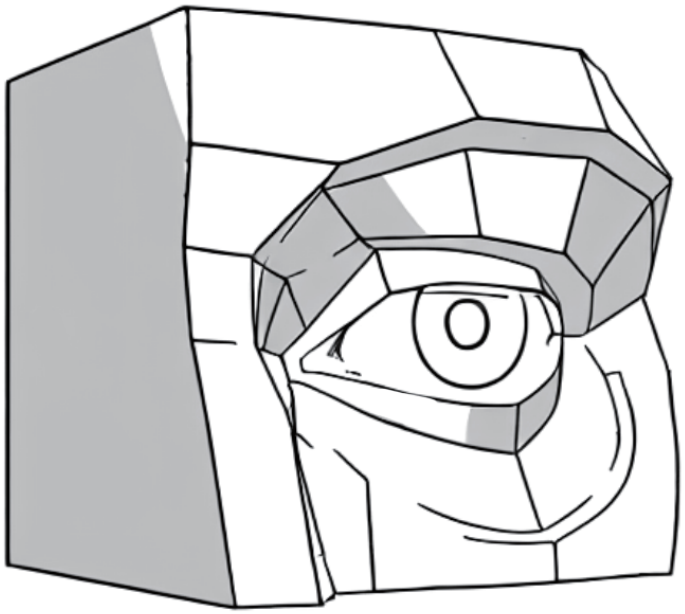


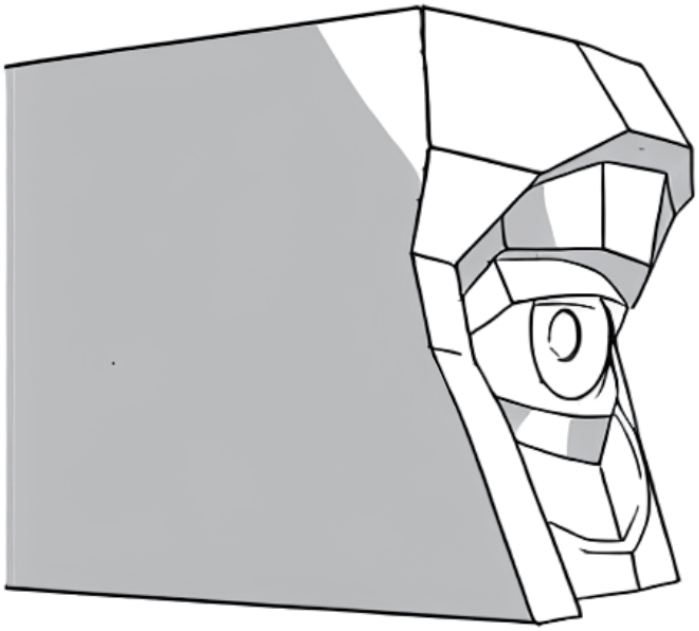


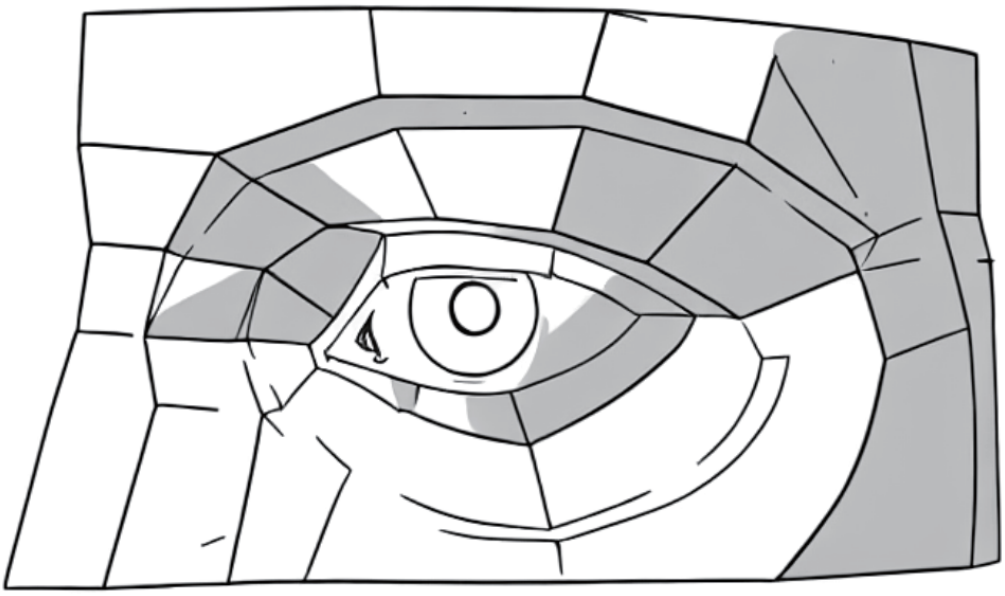


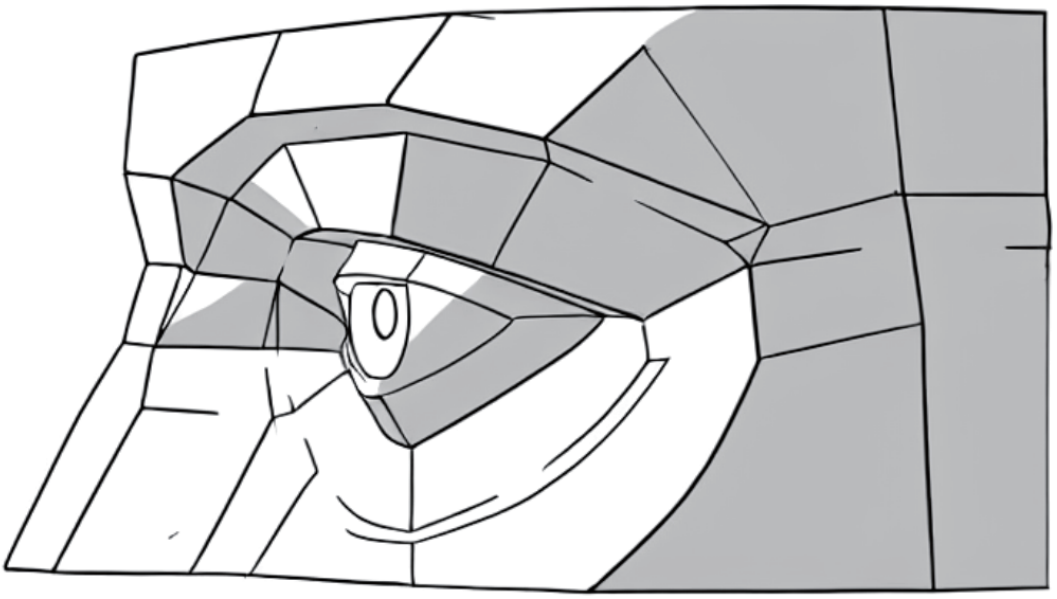


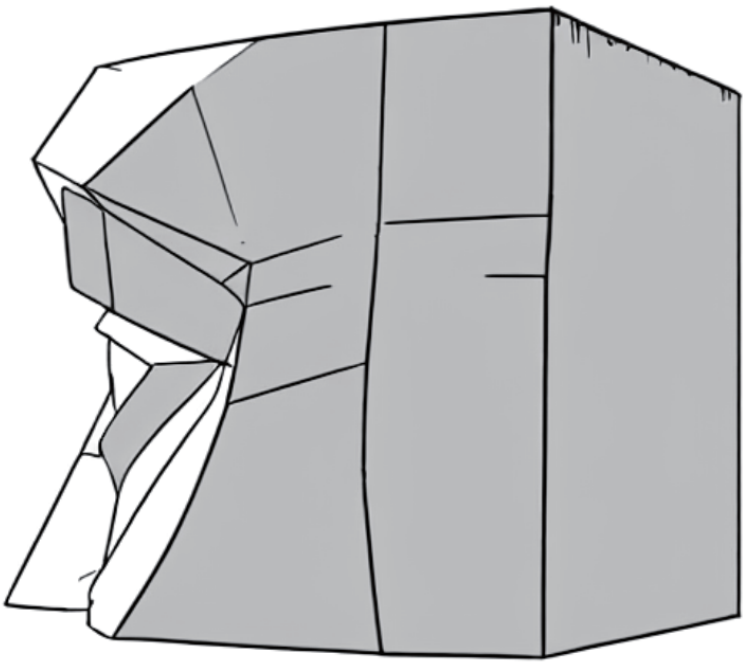


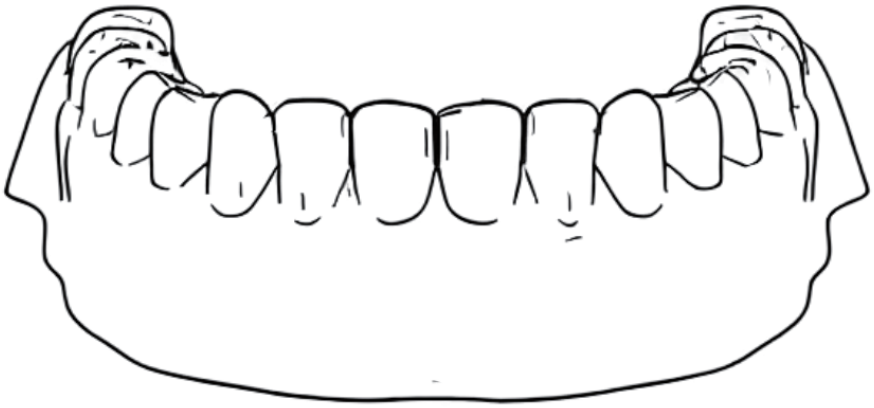


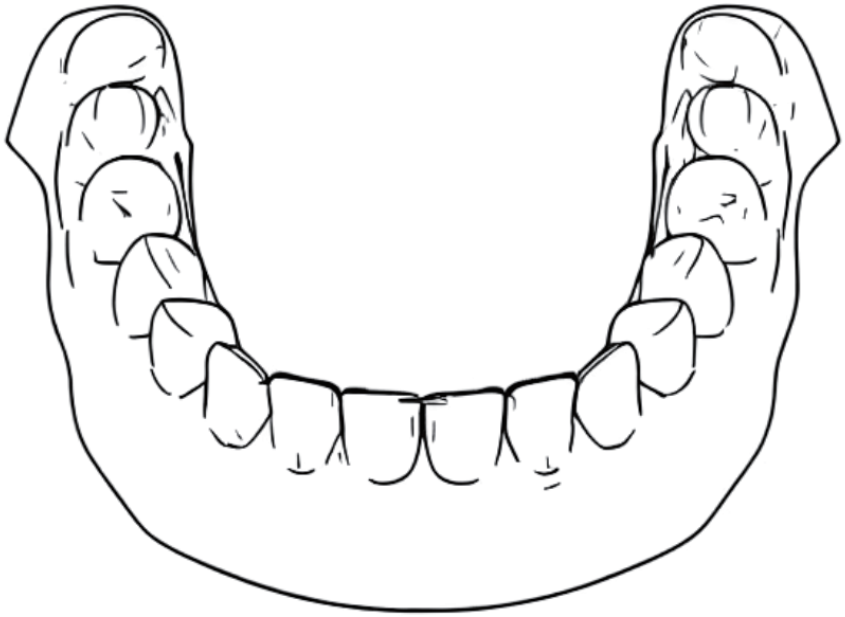


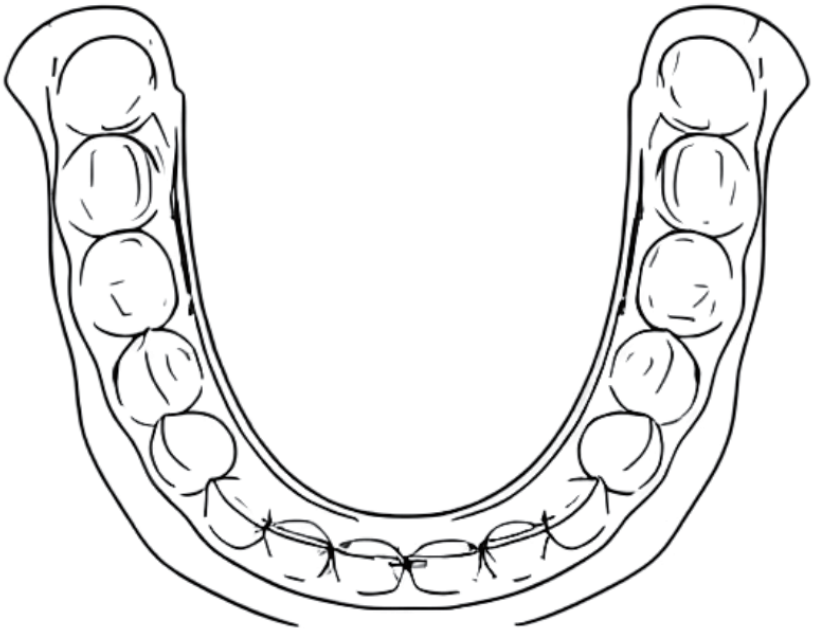


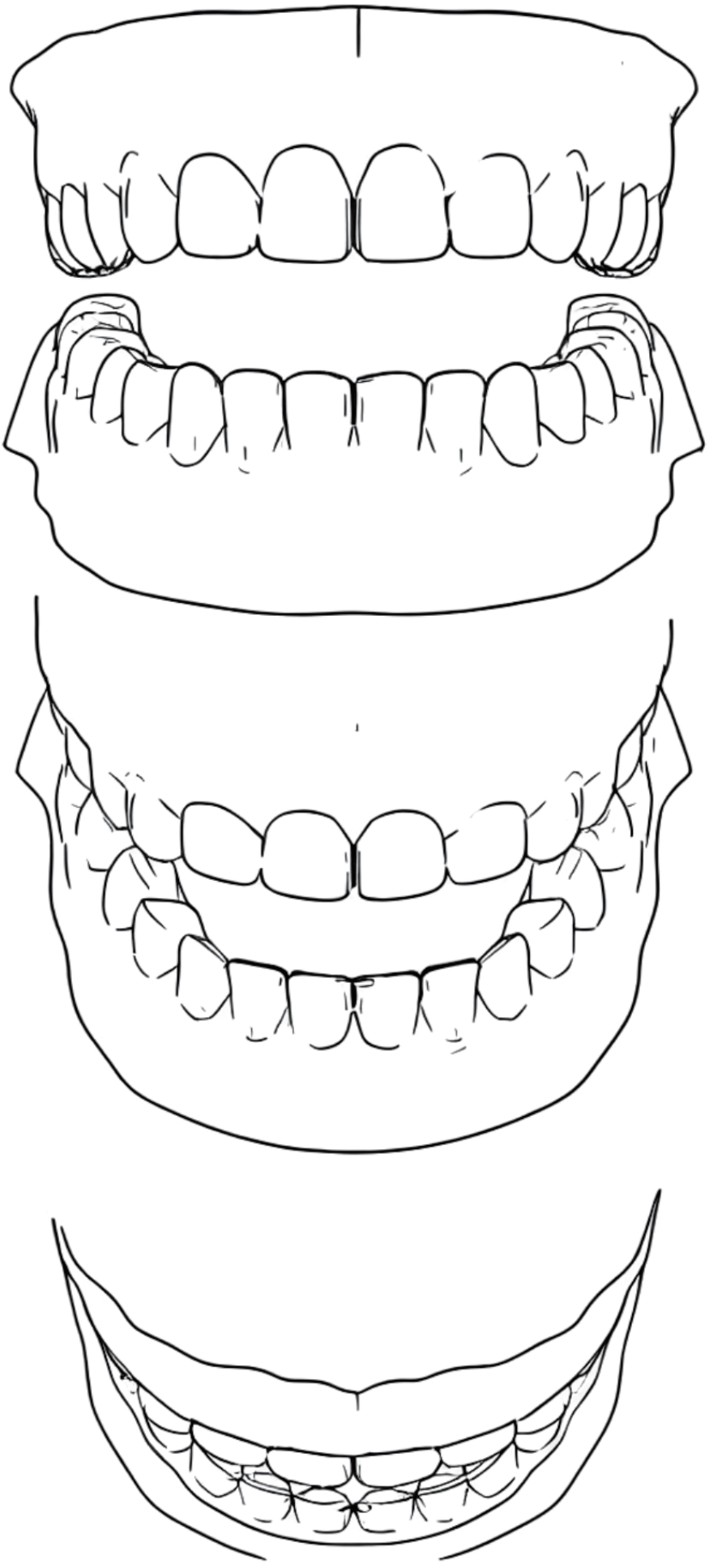


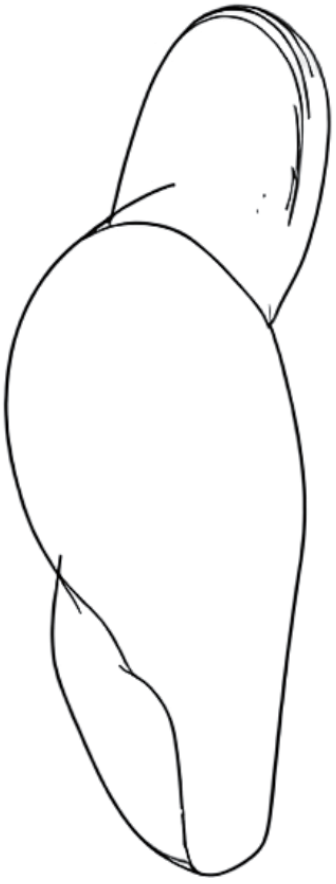


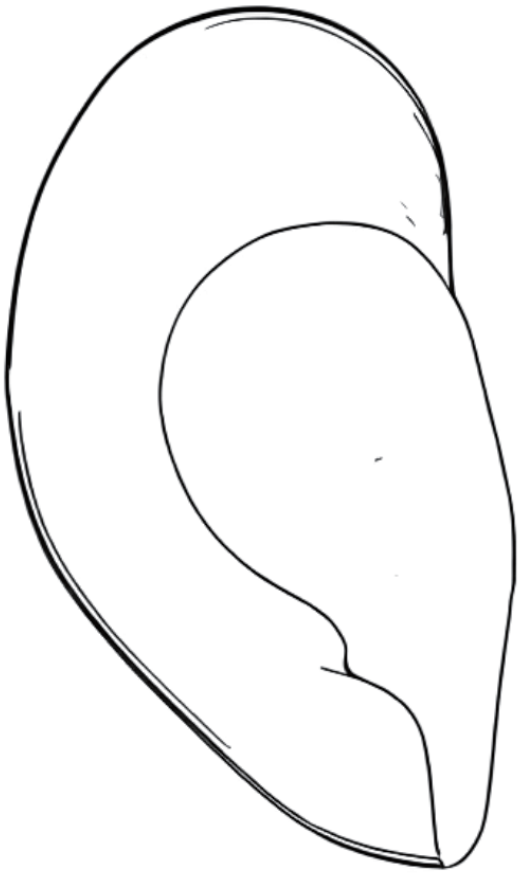


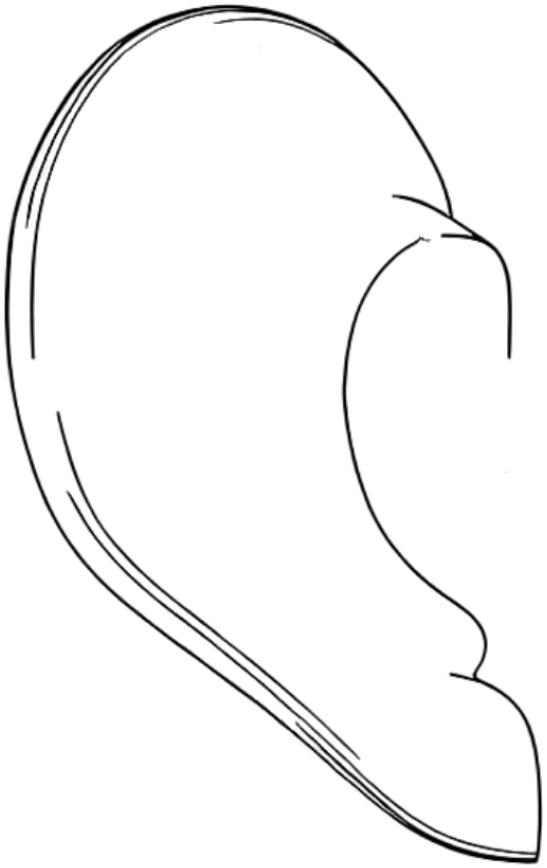


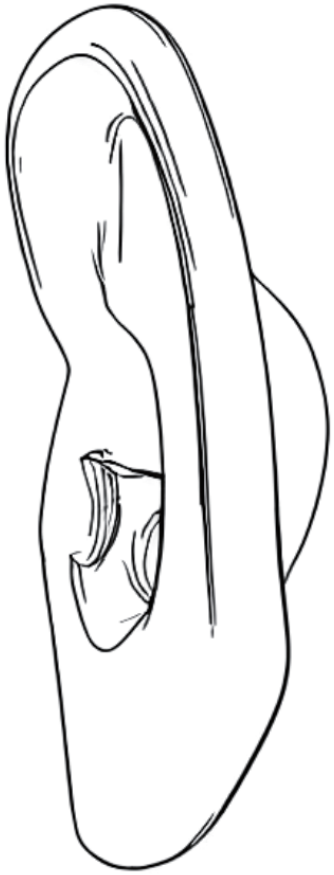


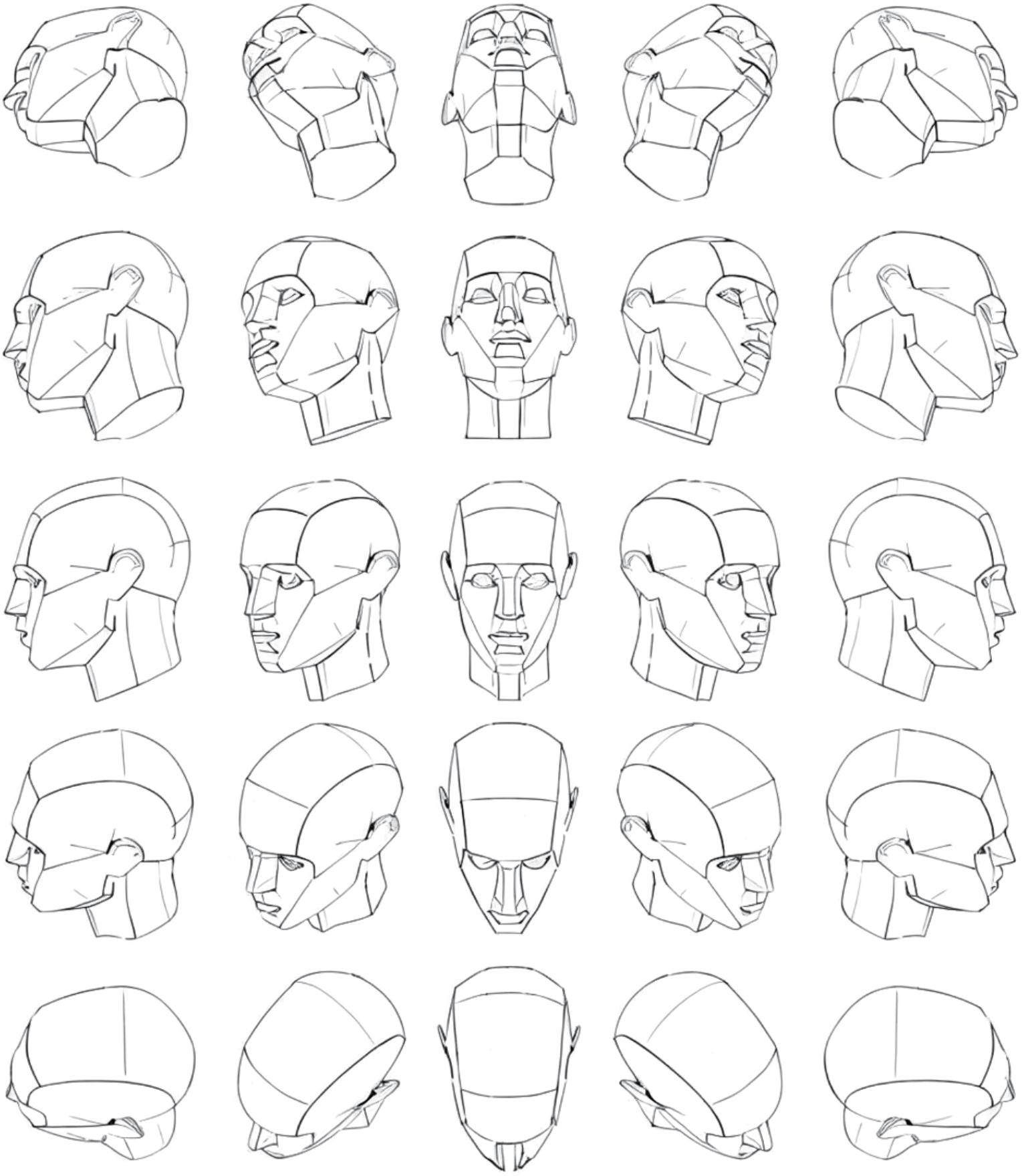


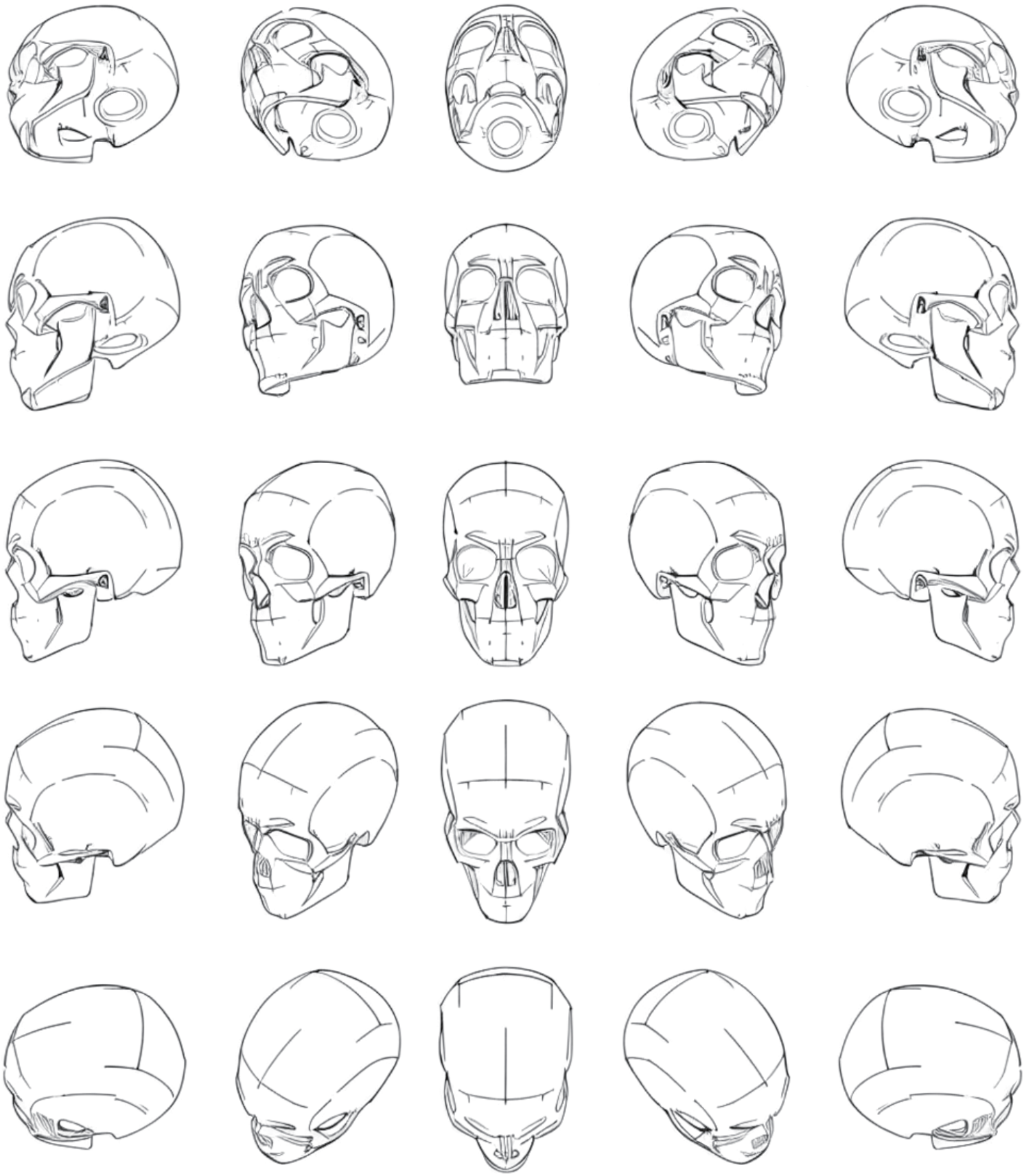


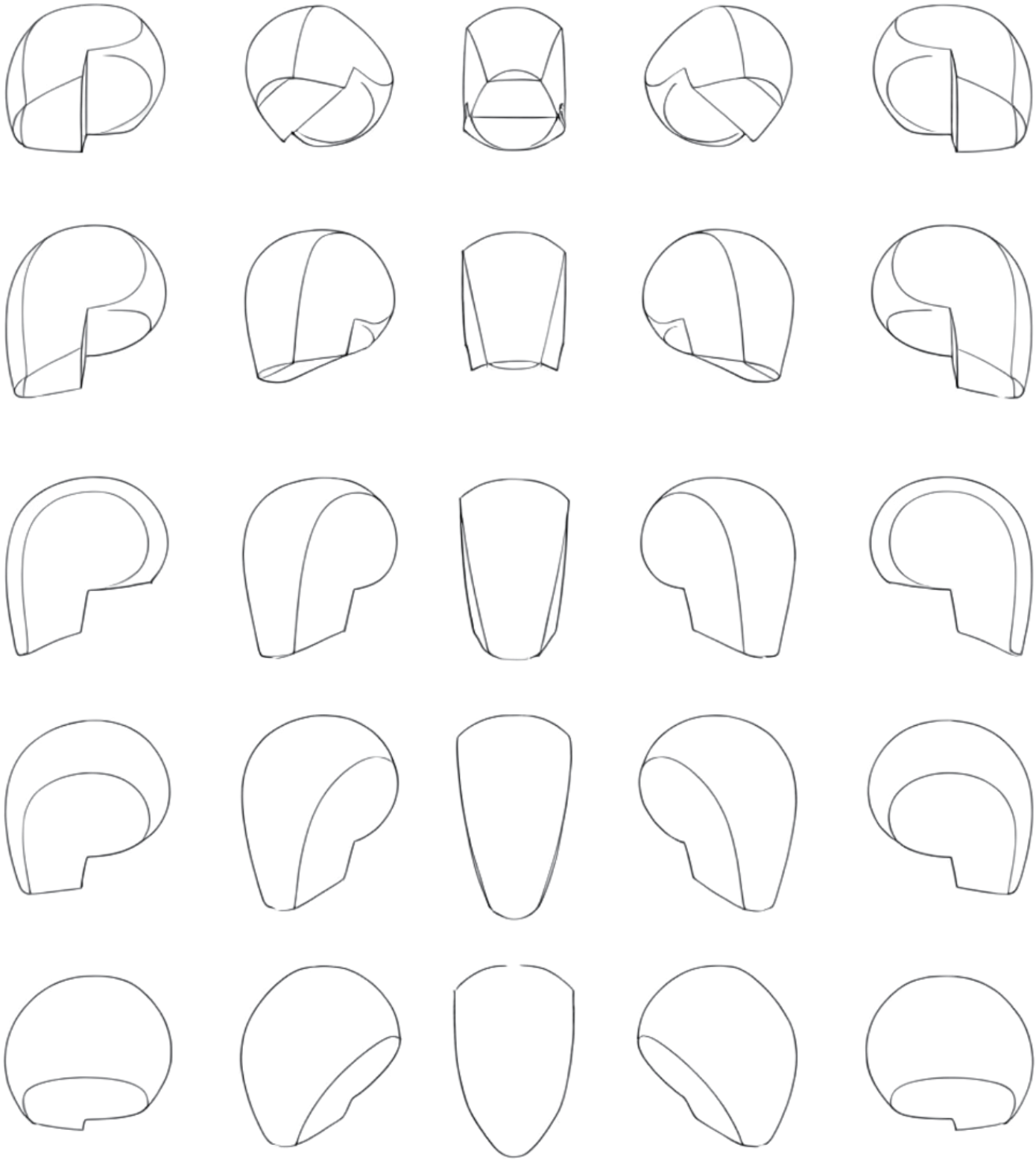


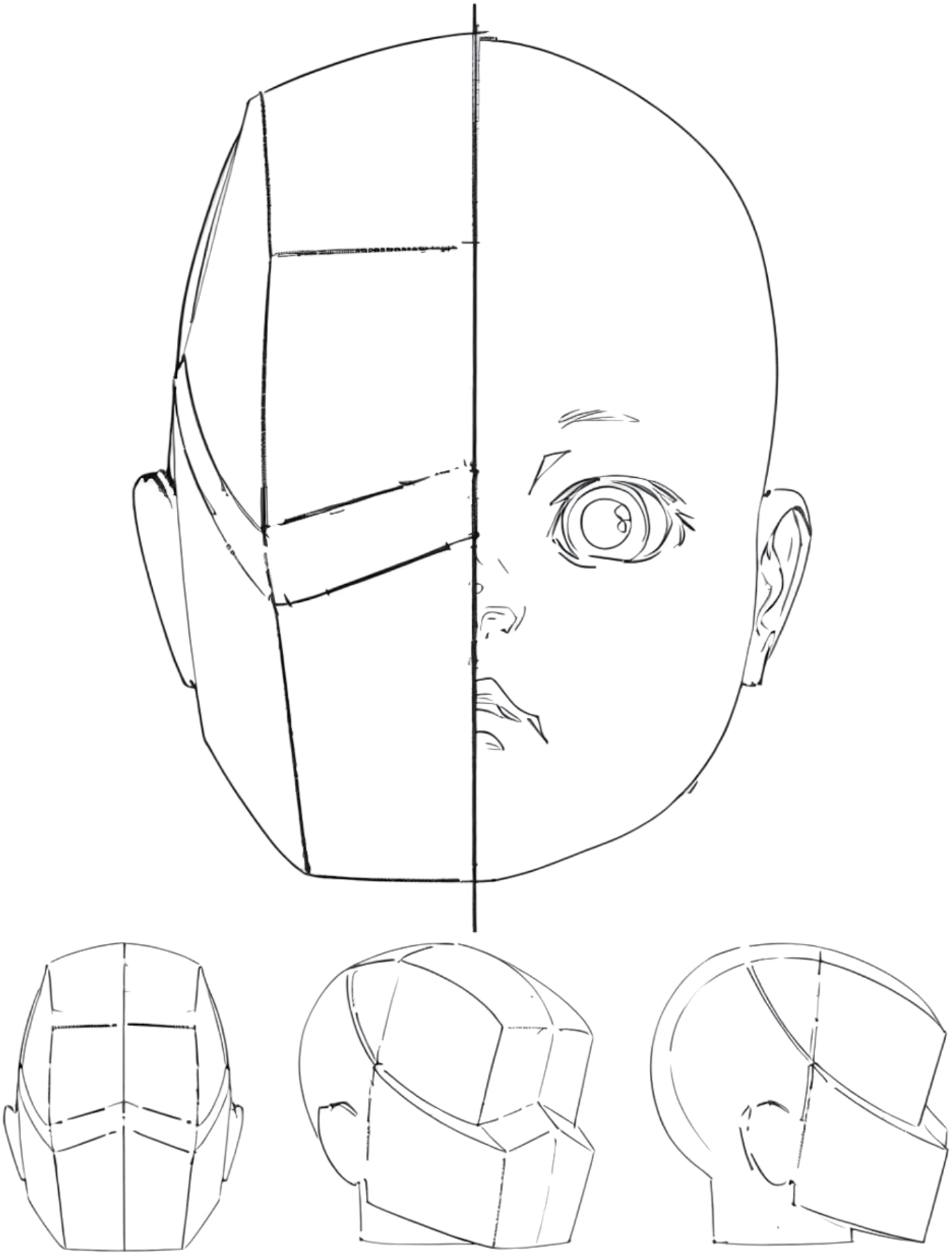


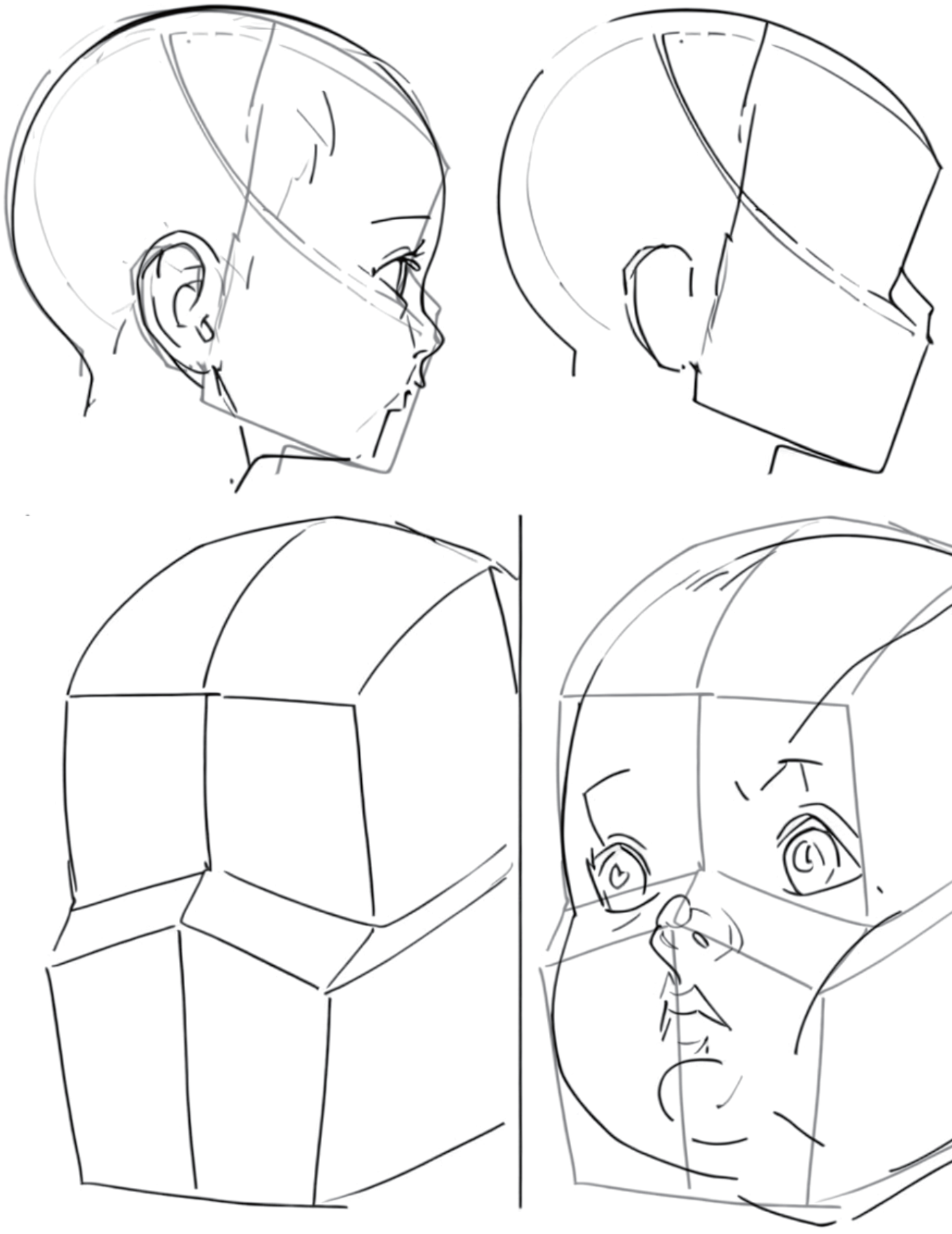


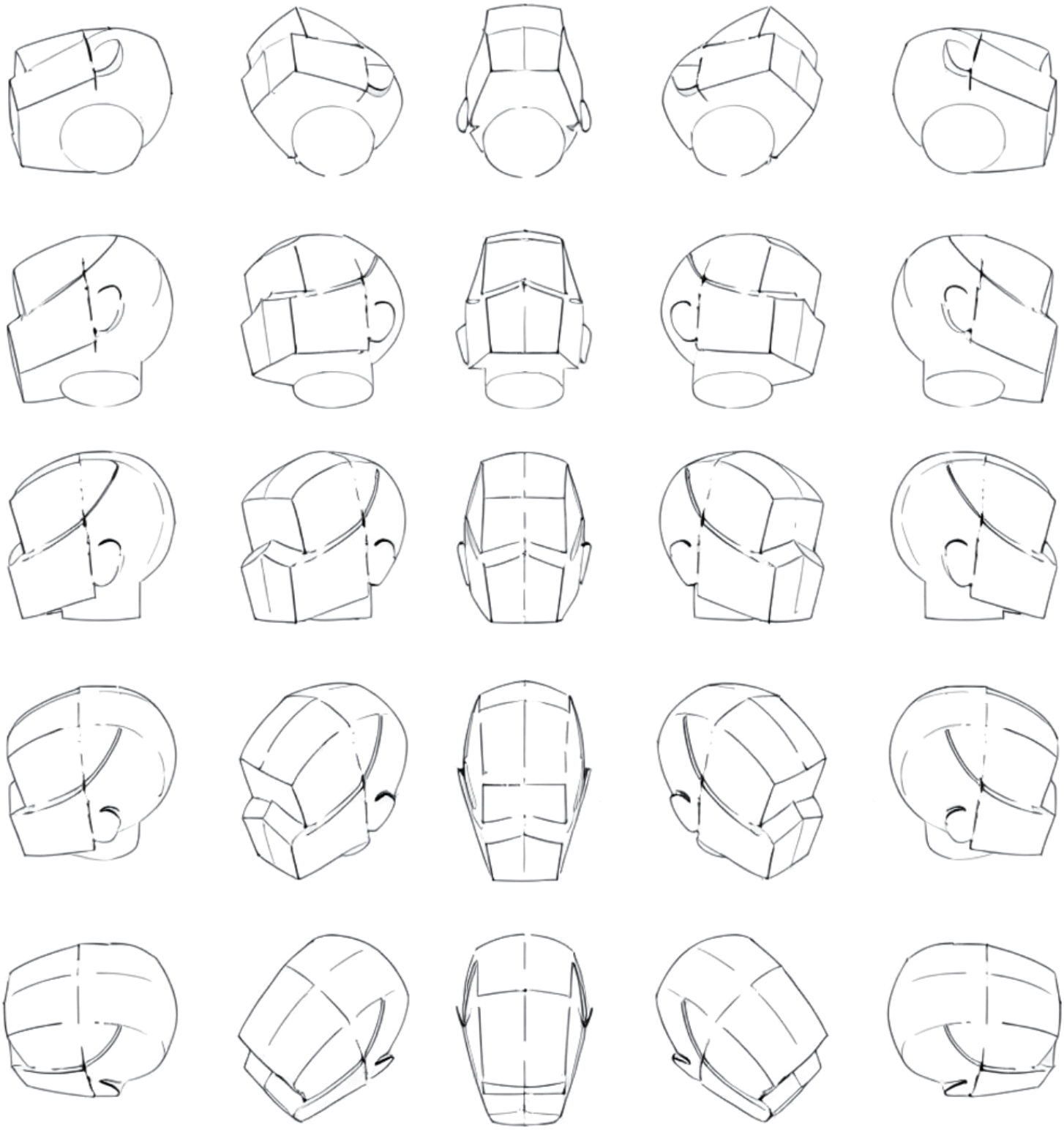


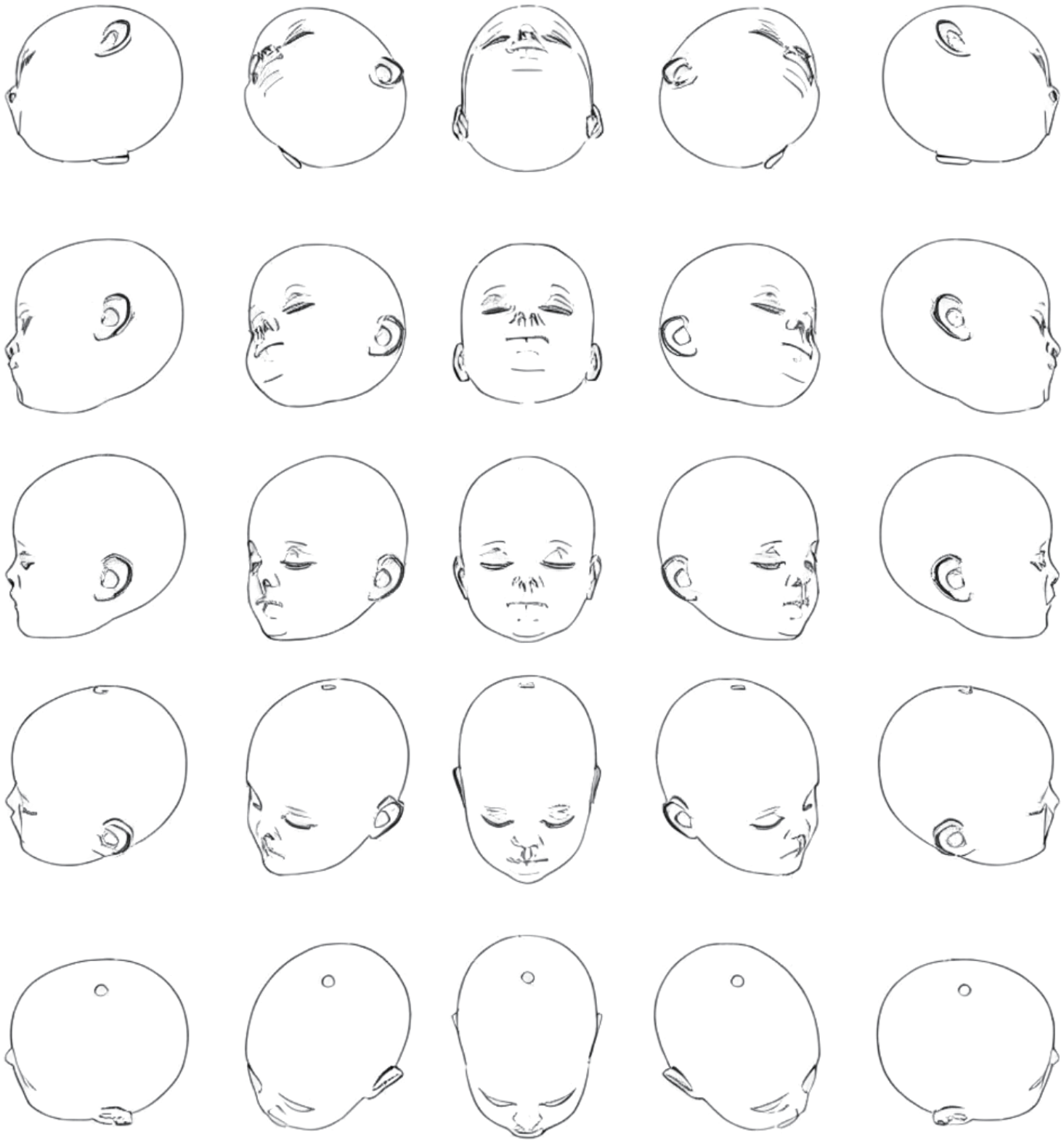












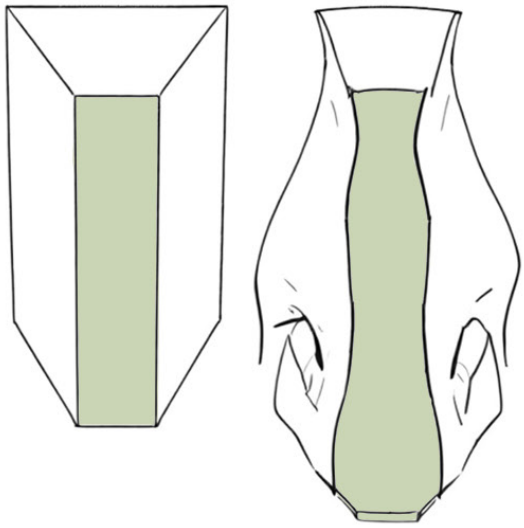
HEAD
DRAWING

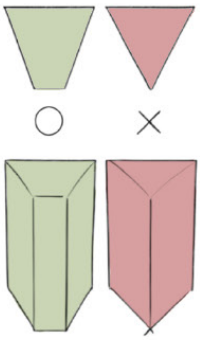
HEAD DRAWING

AUTHOR tatan
E-MAIL hello@tatandrawing.com
HOMEPAGE tatandrawing.com

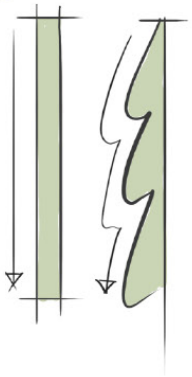
ⓒ TATANDRAWING 2024

NOSE SHAPE

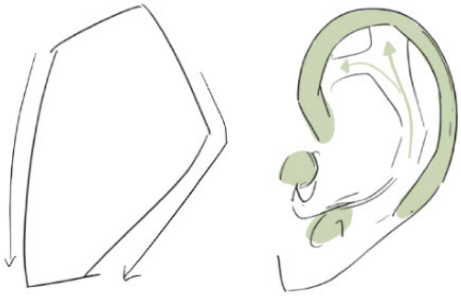




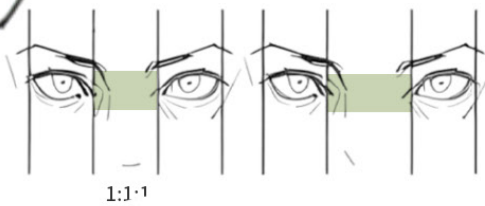
WRINKLE



EARS



EYE RATIO



1.

2.

THE PROCESS OF BEARD GROWTH

DRAWING STYLE

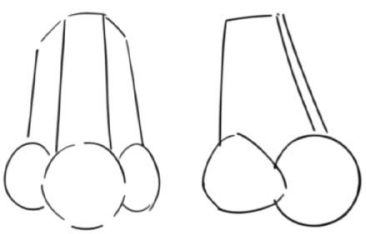
HEAD DRAWING

Tatan

HIGH ANGLE

FIT DIFFERENCE

SIMPLIFIED NOSE



HOOD

2

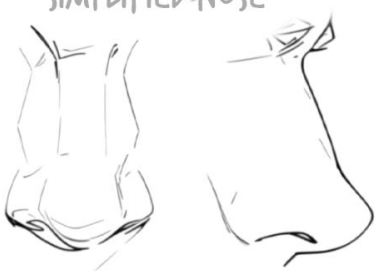
HEAD DRAWING

Tatan

LOW ANGLE

FIT DIFFERENCE

SIMPLIFIED NOSE



HOOD

2

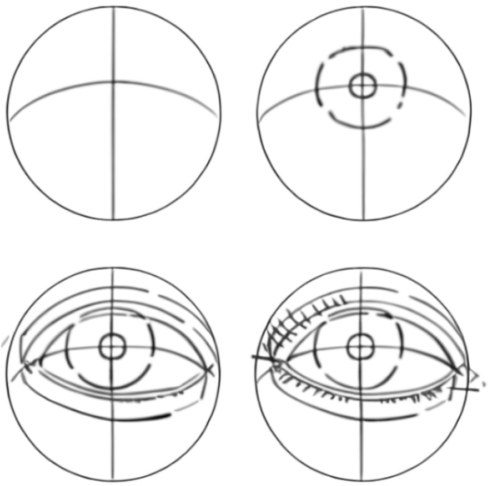
CONTENTS

9P. ANGLE

Including differences in field of view according to camera types, the differences between close-up shots and wide shots, and how to frame compositions for different situations.

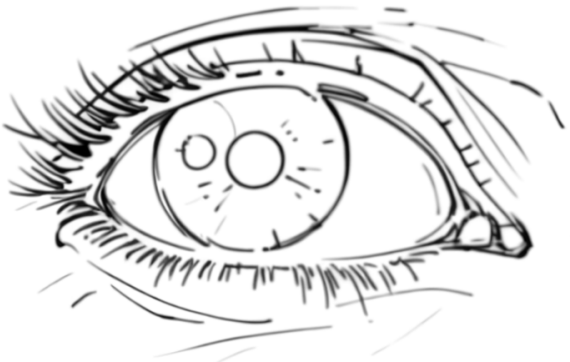
21P. MEN'S HAIR

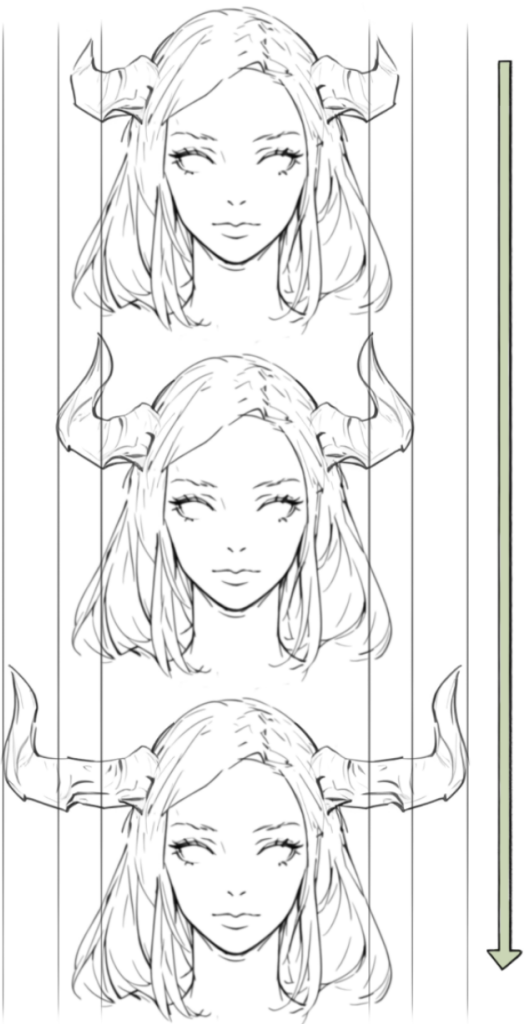
Including various men's hairstyles, how to draw them, and hairstyles for different characters.



42P. BASIC SHAPE

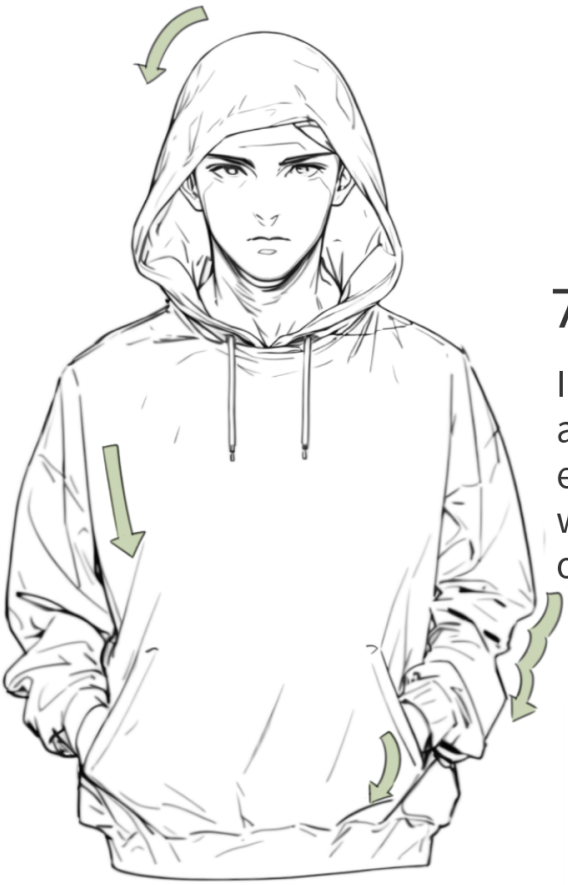
Including principles of shapes such as circles, cubes, and thin planes, and how to apply them to drawing figures.





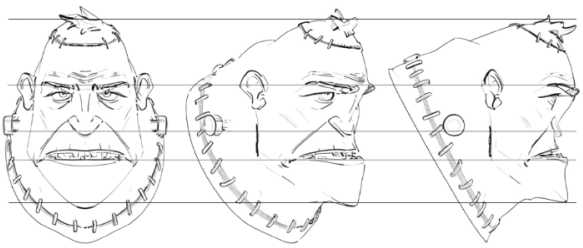
59P. HORN

Including how to draw horns for different characters and tips for drawing horns.



72P. HOODIE & SHIRT

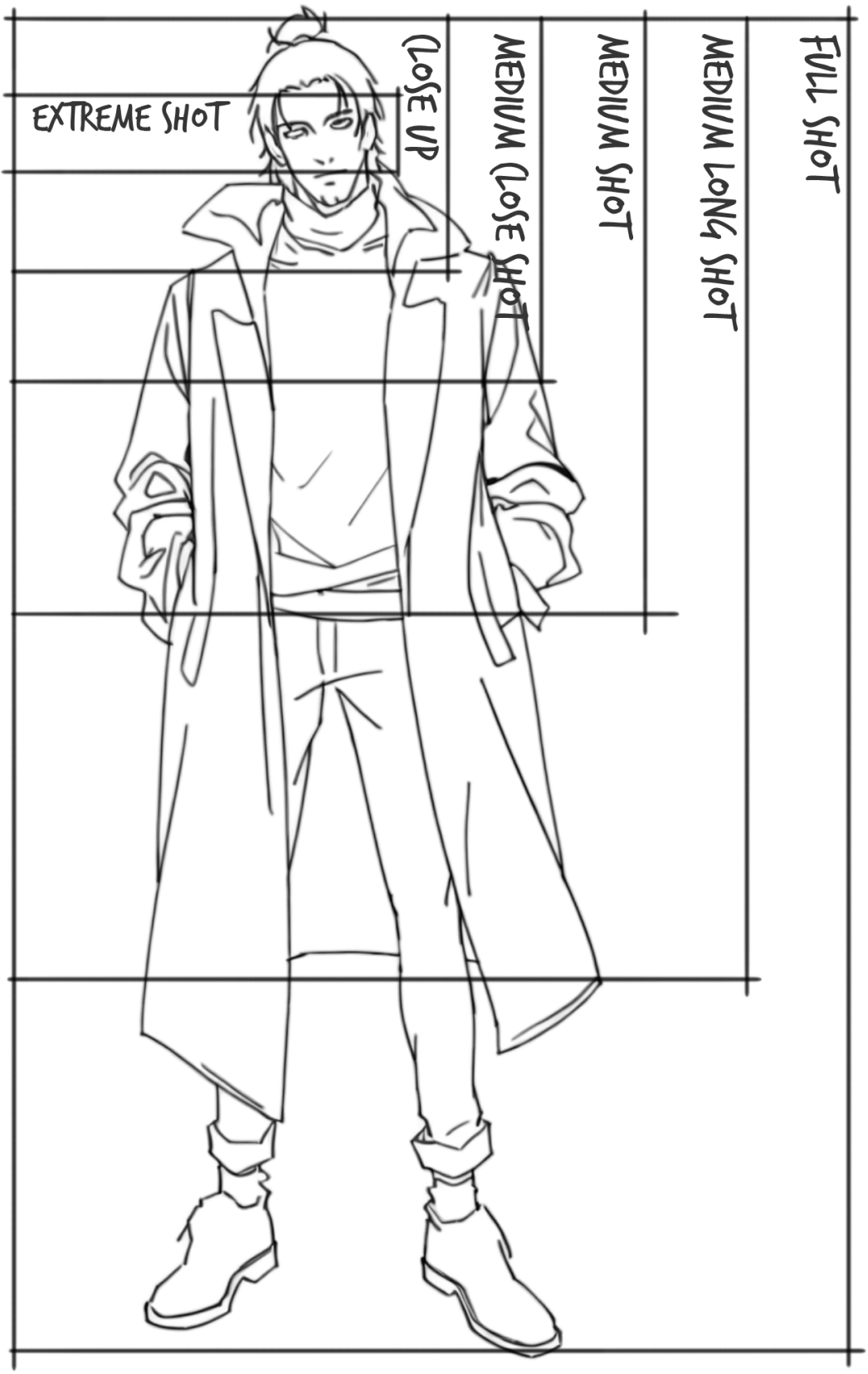
Including how to draw hoodies and shirts commonly seen in everyday character designs, along with tips for drawing wrinkles and other details.



96P. CHARACTER STYLE& REFERENCE

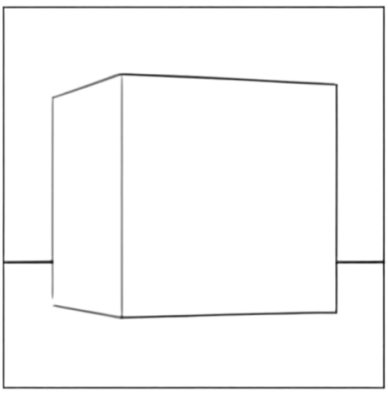
Including a variety of unique character styles and references.

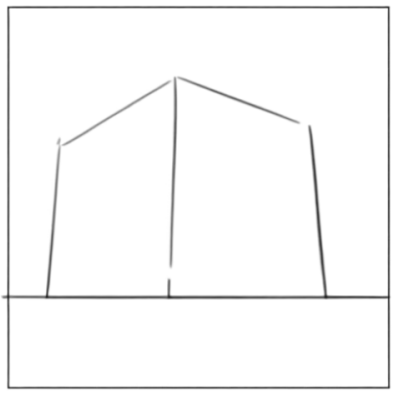
ANGLE

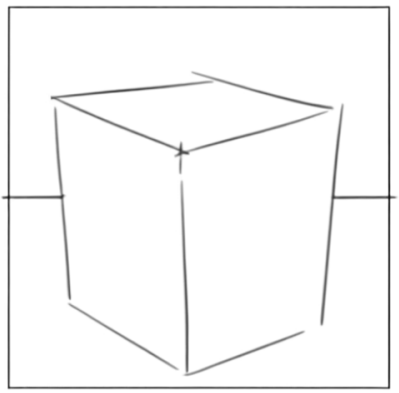

EXTREME SHOT
CLOSE UP
MEDIUM CLOSE SHOT
MEDIUM SHOT
MEDIUM LONG SHOT
FULL SHOT

CUBE PERSPECTIVE ON CAMERA ANGLES

It is better to start with simple shapes as a base and gradually build up the form, rather than trying to create a complex shape all at once.







DIFFERENCES IN CAMERA LENS FOCAL LENGTHS

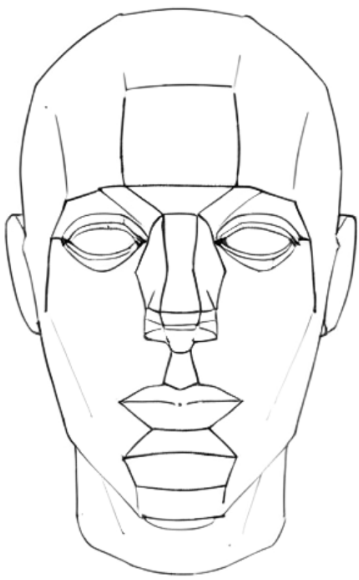
The focal lengths of a phone's front-facing (selfie) camera and rear camera differ. This difference is why your face appears significantly different when taking photos with the selfie camera compared to the rear camera.

20MM

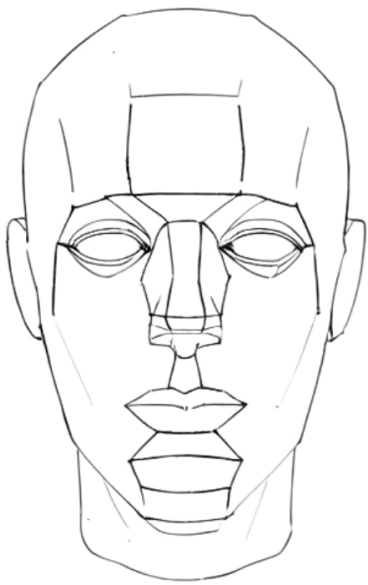
35MM

50MM

70MM

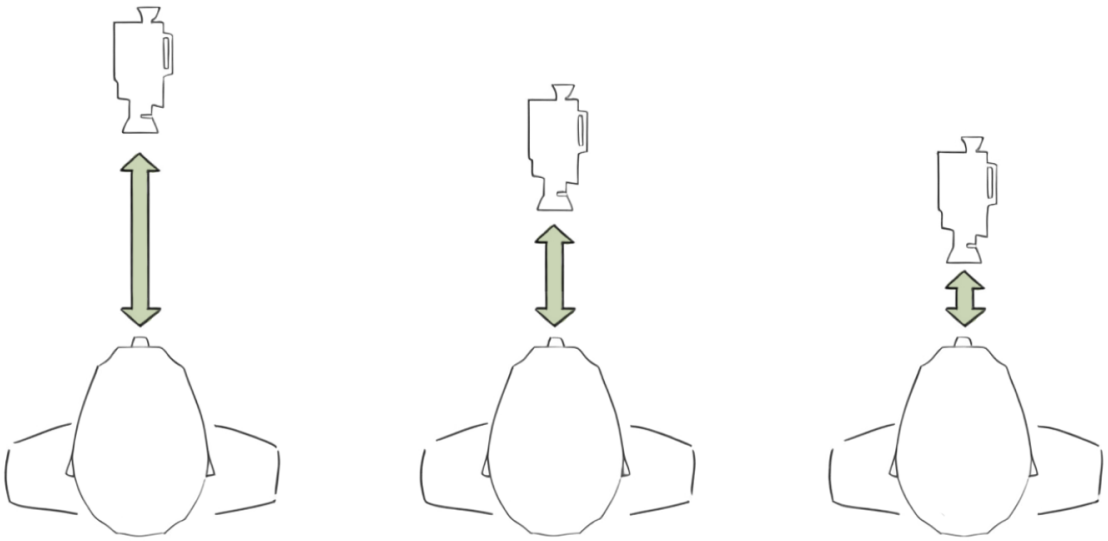


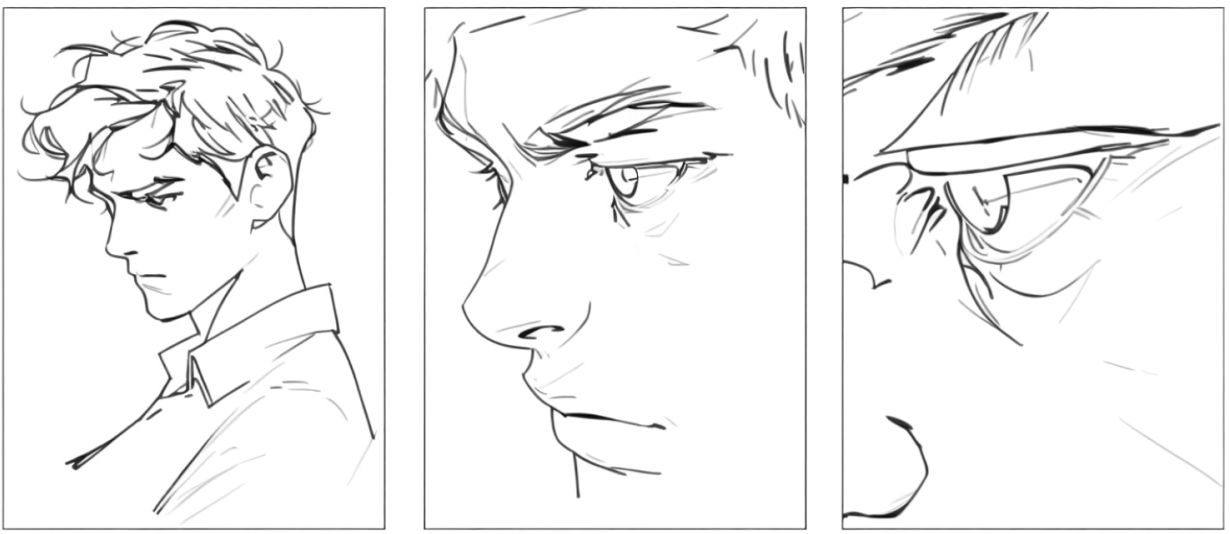
100MM



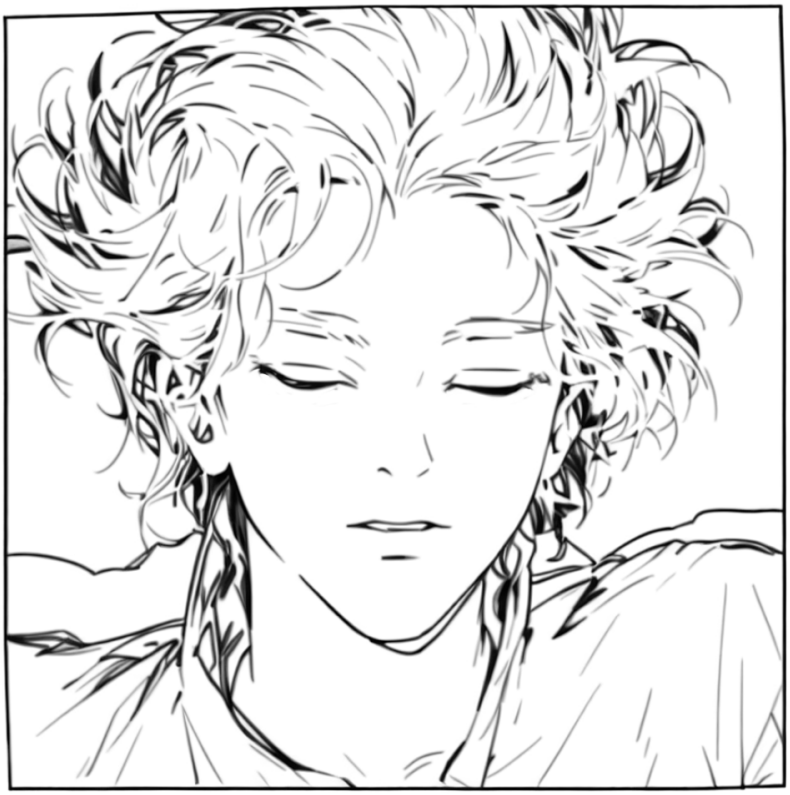
150MM

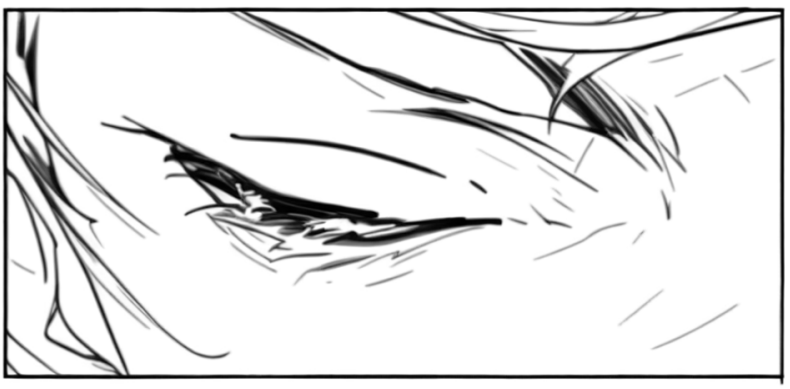
THE CLOSER, THE MORE DETAILED

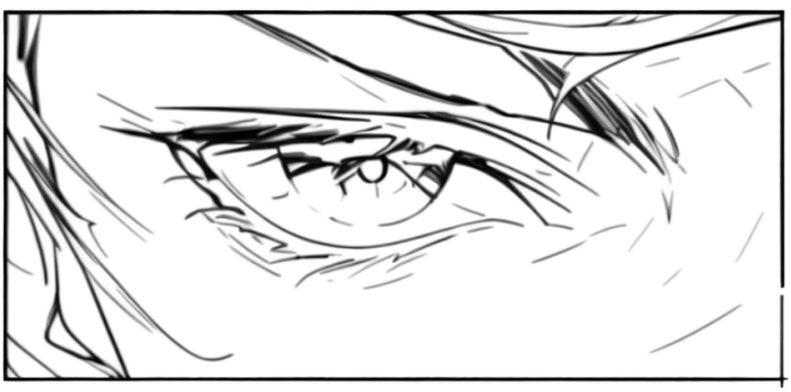




The closer the subject, the more detailed the expression must be. Using the same level of detail as for distant subjects not only reduces focus on the character but also significantly lowers the overall density of the image.







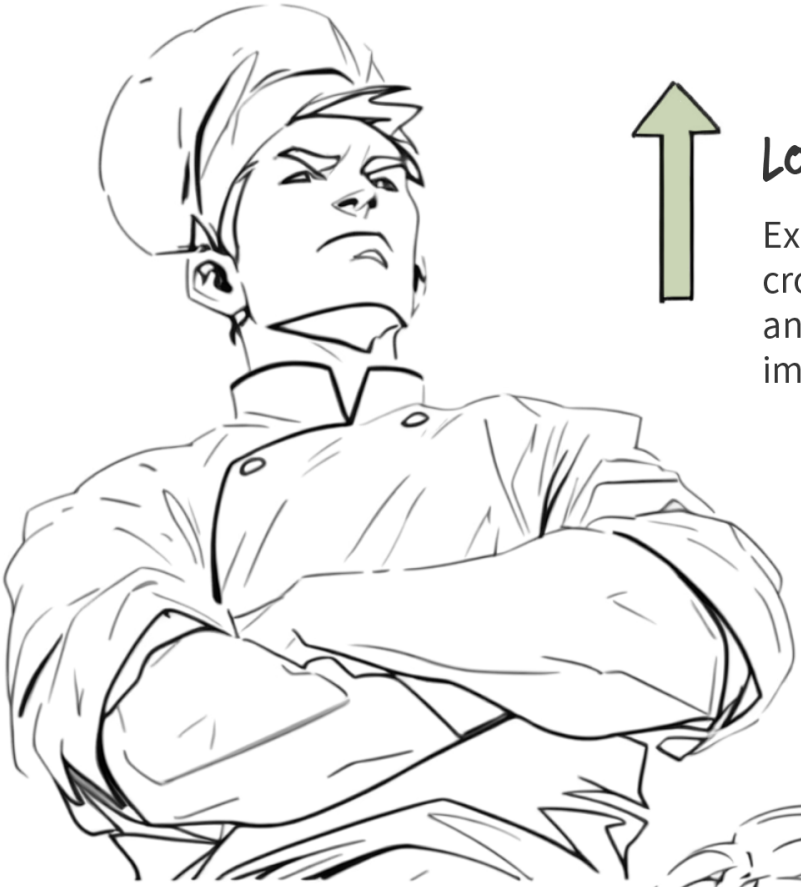
DRAMATIC

This approach can also be applied to dramatic scenes.

ANGLES ACCORDING TO THE SITUATION

Even with the same character and situation, changing the angle and focal length can create a more dramatic effect.

ANGLES ACCORDING TO THE SITUATION



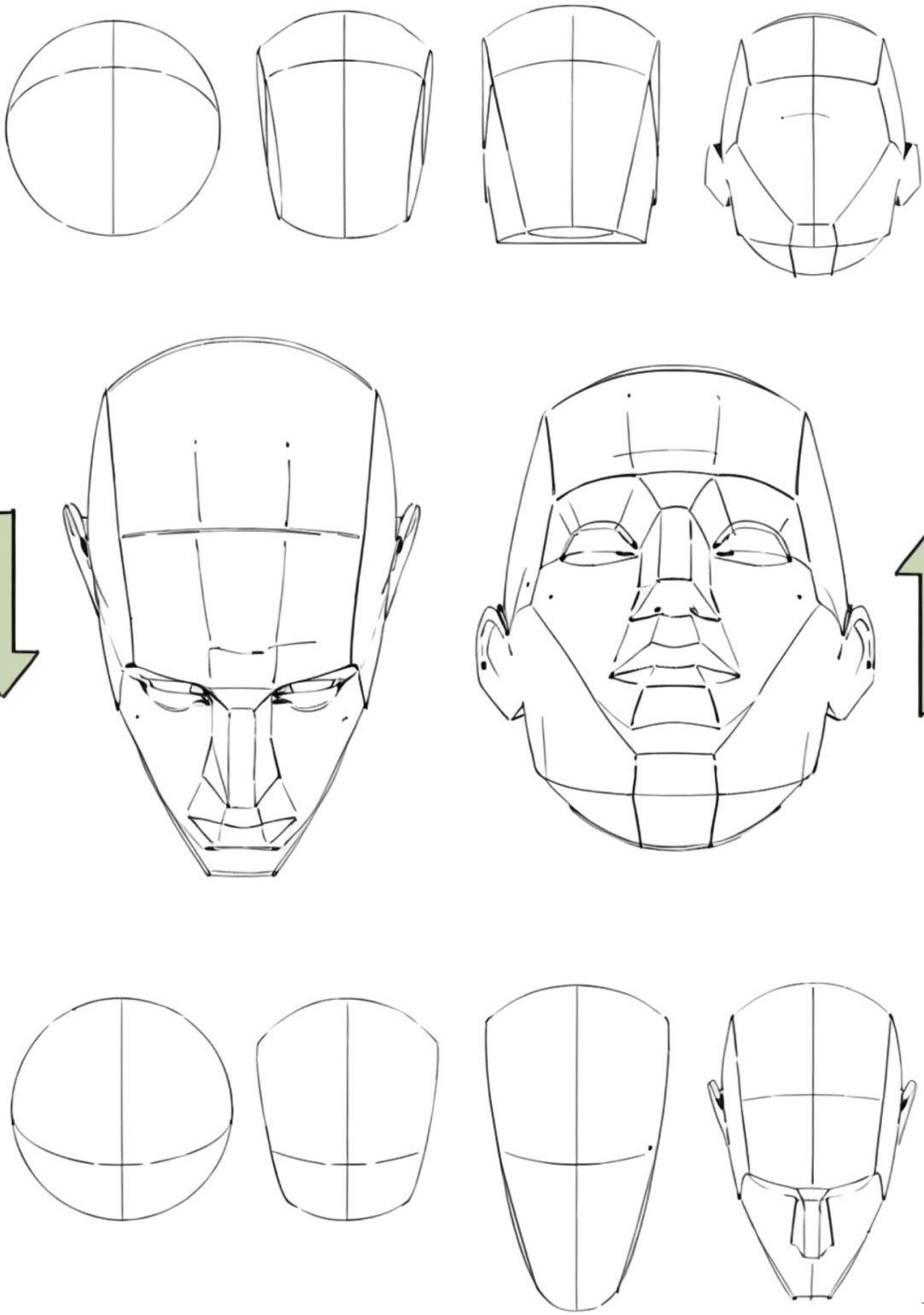
LOW ANGLE

Expressing it with crossed arms and a low angle makes it more imposing.

HIGH ANGLE

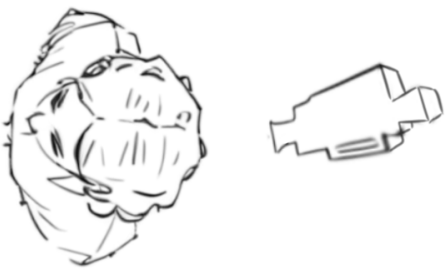
Drawing a girl from a high angle can create the impression that she has done something wrong.

ORDER OF PLANES IN HIGH & LOW ANGLE



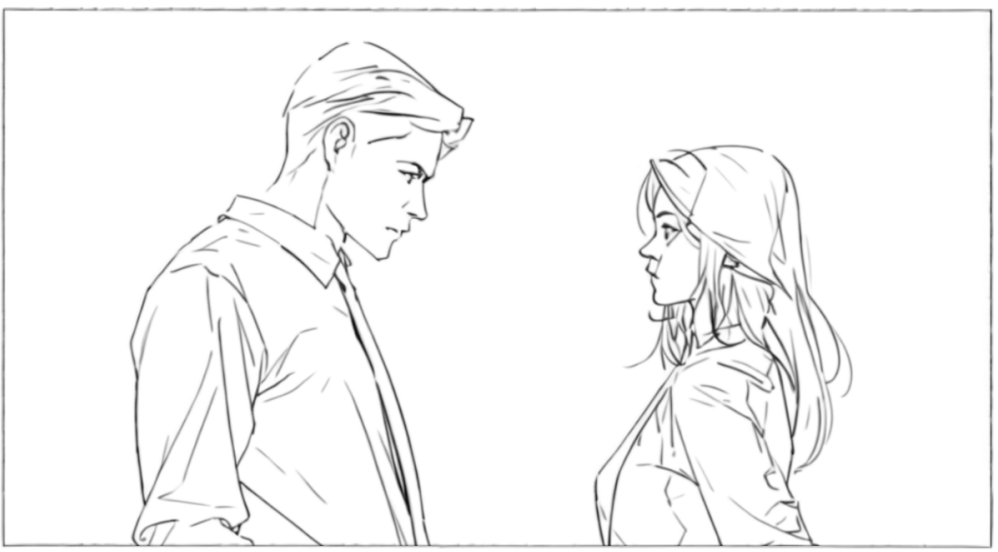
BACK VIEW

TOP VIEW



Multiple viewpoints can be implemented in one scene.

SIDE VIEW

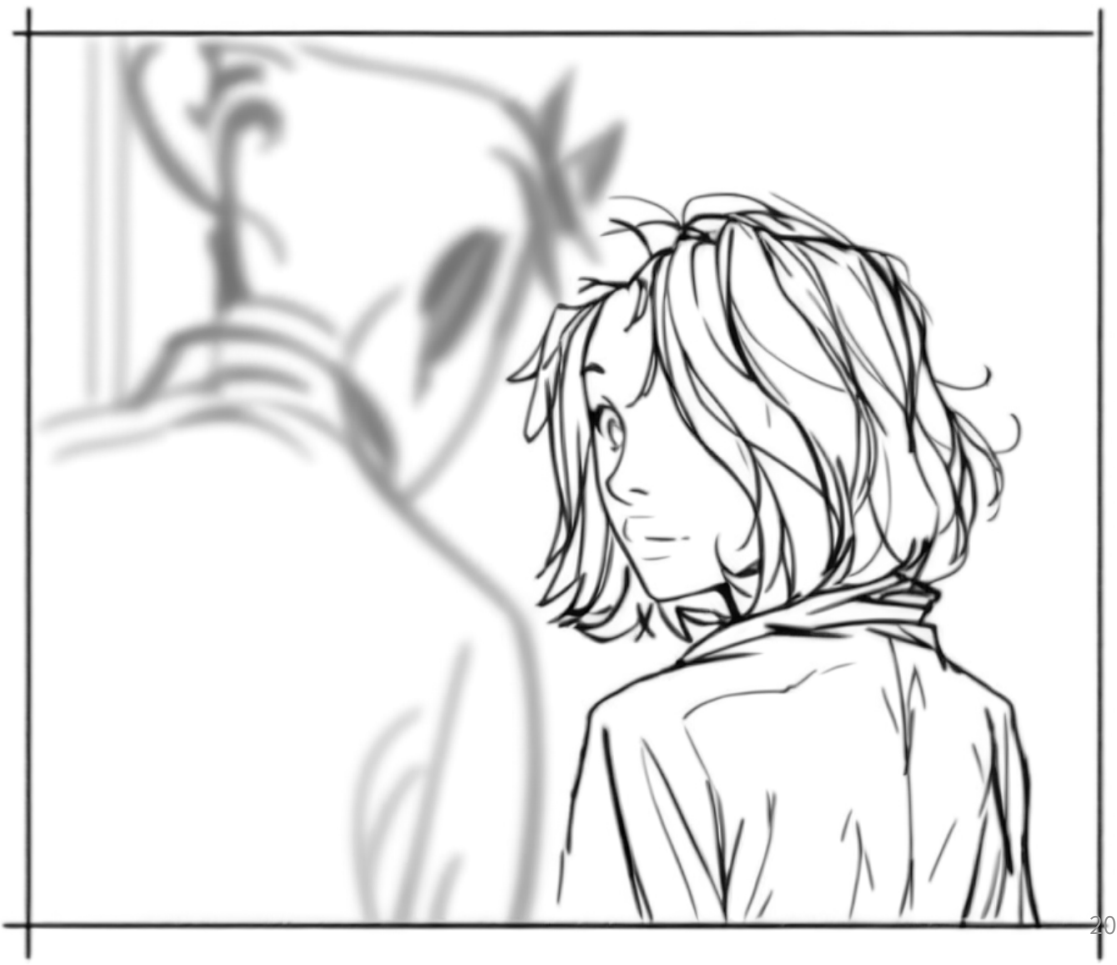


CREATIVE SHOOTING SHOTS

While a full shot can be used to show someone riding a motorcycle, a shot reflected in the side mirror can also be effective. Such shots are useful for conveying emotions.

APERTURE VALUE

You can emphasize a particular character by applying a blur effect to others in the scene, making that character stand out even more.



MAN'S HAIR

THE ORDER OF HAIR GROWTH - FRONT VIEW

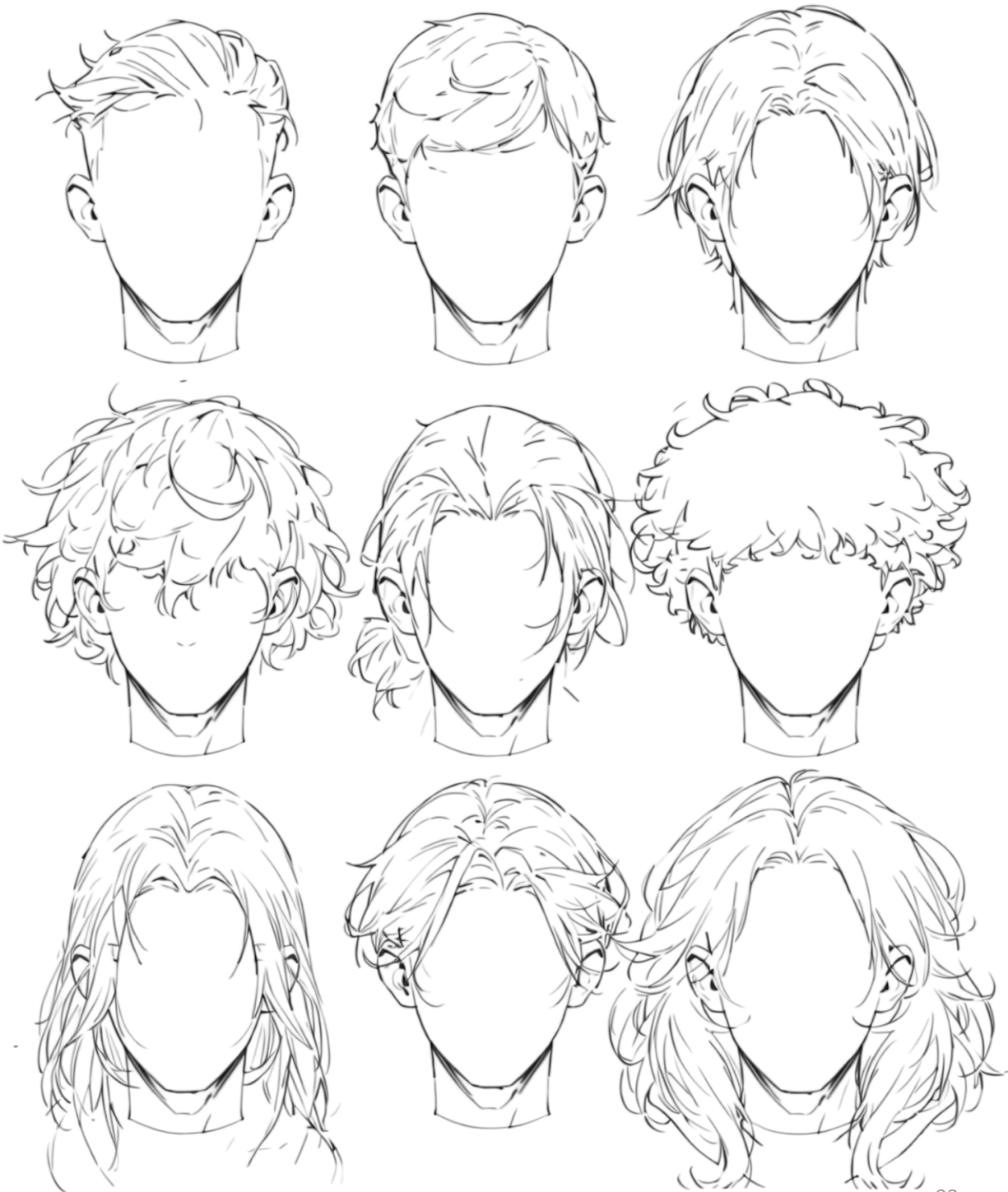
1.

2.

3.

4.

VARIOUS HAIR STYLES - FRONT VIEW

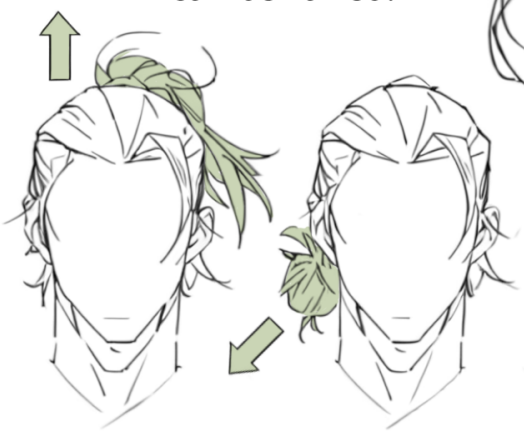


HAIR IS DOWN

FRONT VIEW

HAIR IS TIED UP

The tying direction can be varied.



When you tie your hair tightly, the strands of your bangs disappear.

THE ORDER OF HAIR GROWTH - SIDE VIEW

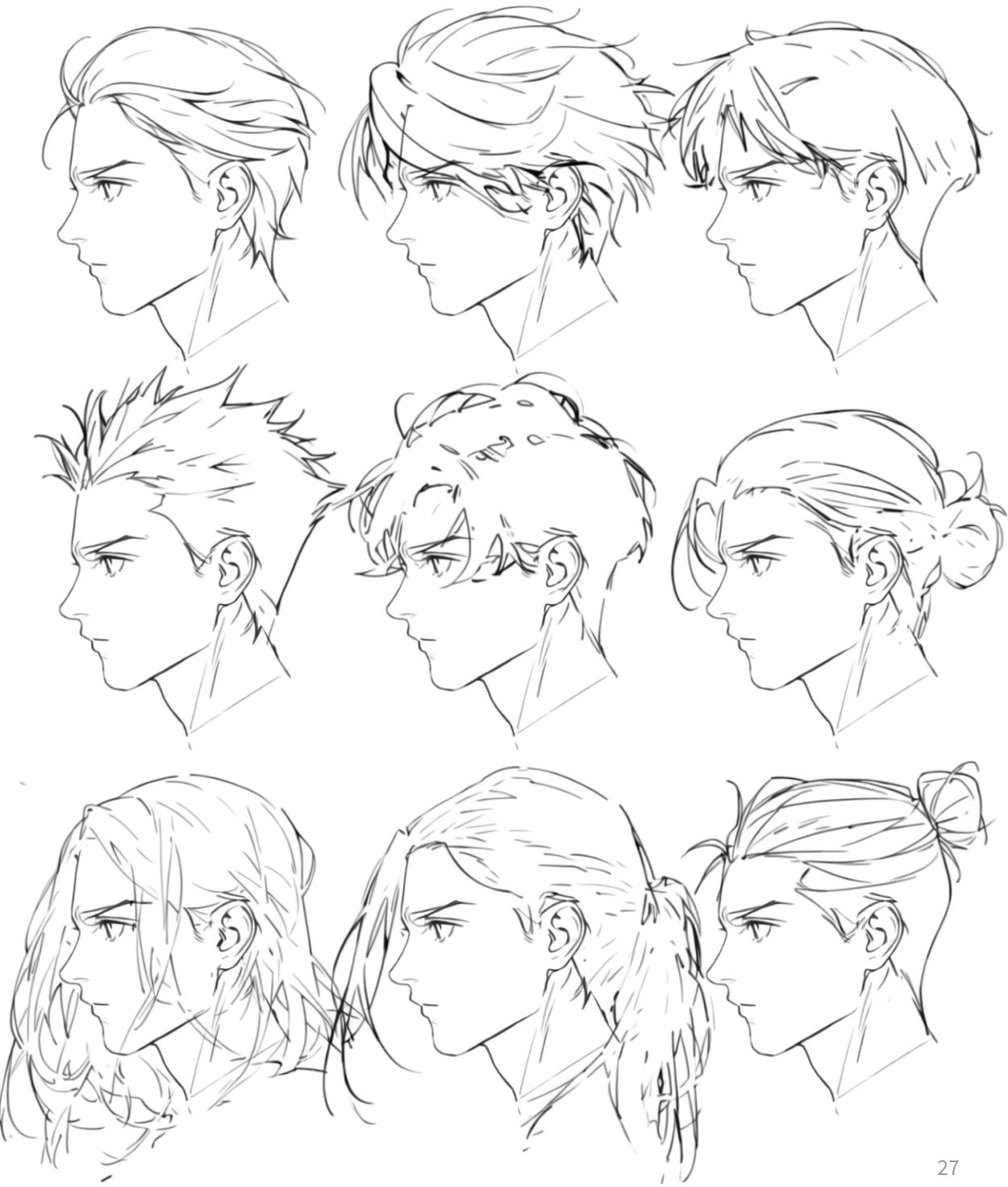
1.

2.

3.

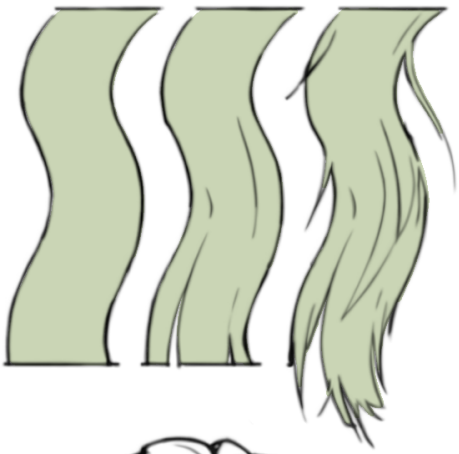
4.

VARIOUS HAIR STYLES - SIDE VIEW



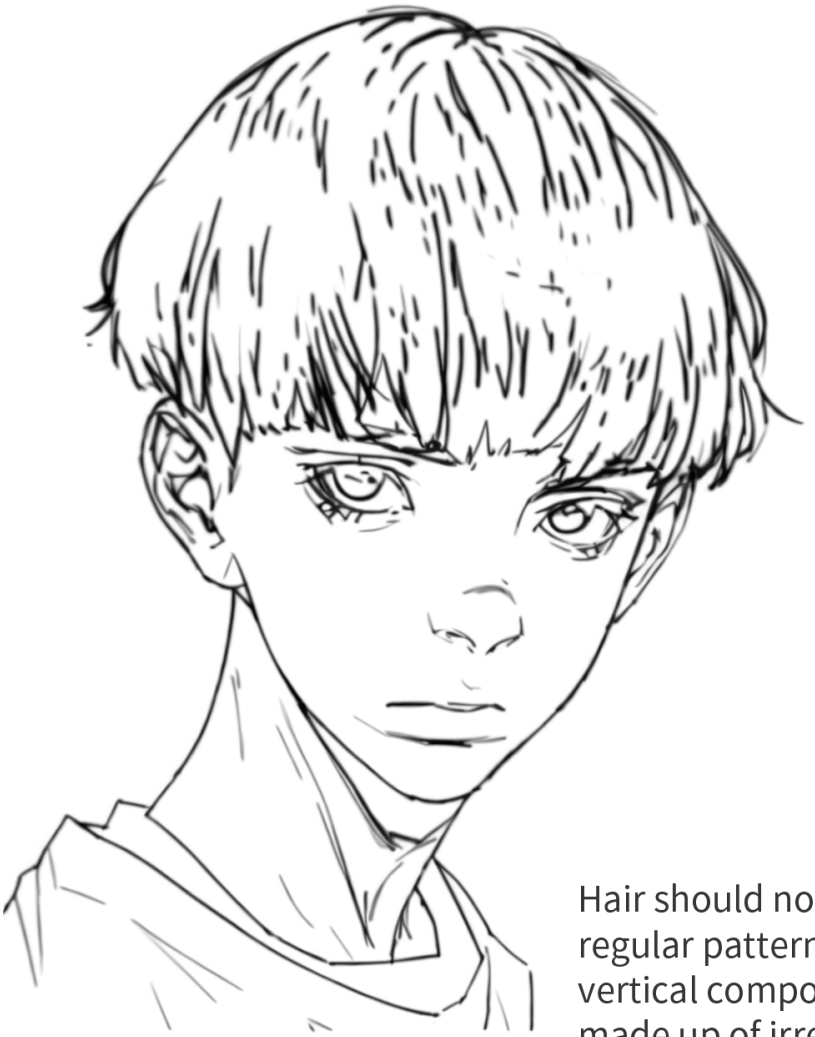
WAVY HAIR

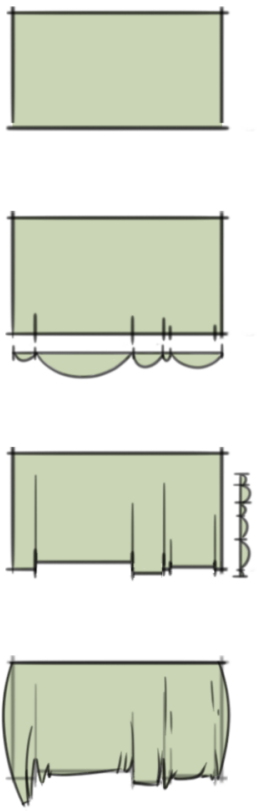
3-STEP WAVE HAIR



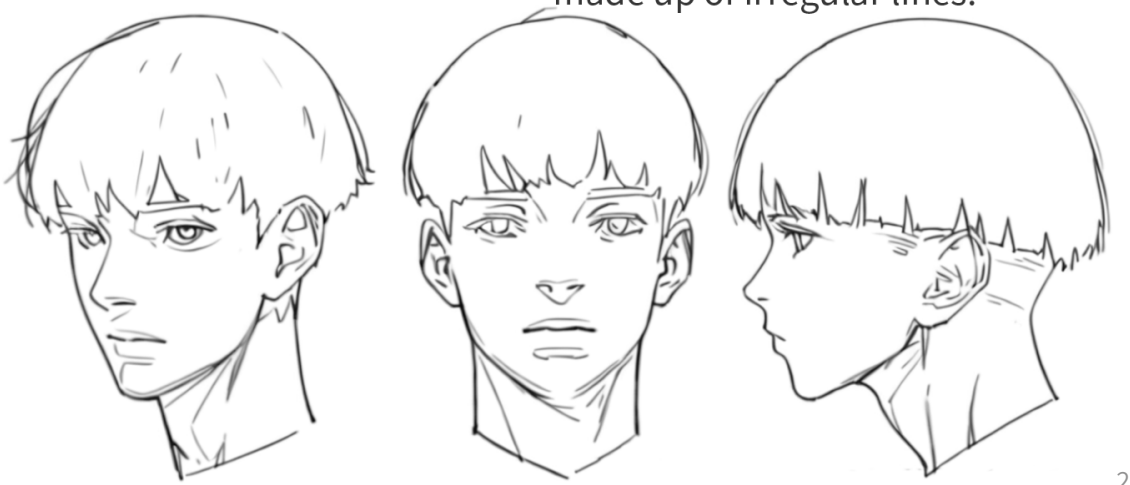
When depicting hair with many waves, start with the larger shapes and gradually divide the strands into more irregular sections.

IRREGULAR COMPOSITION

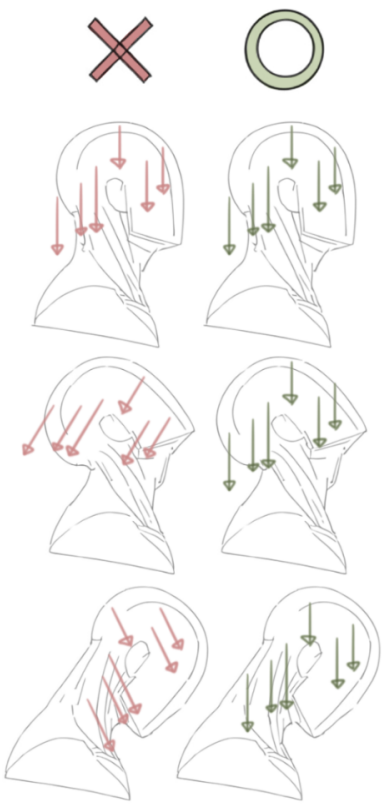




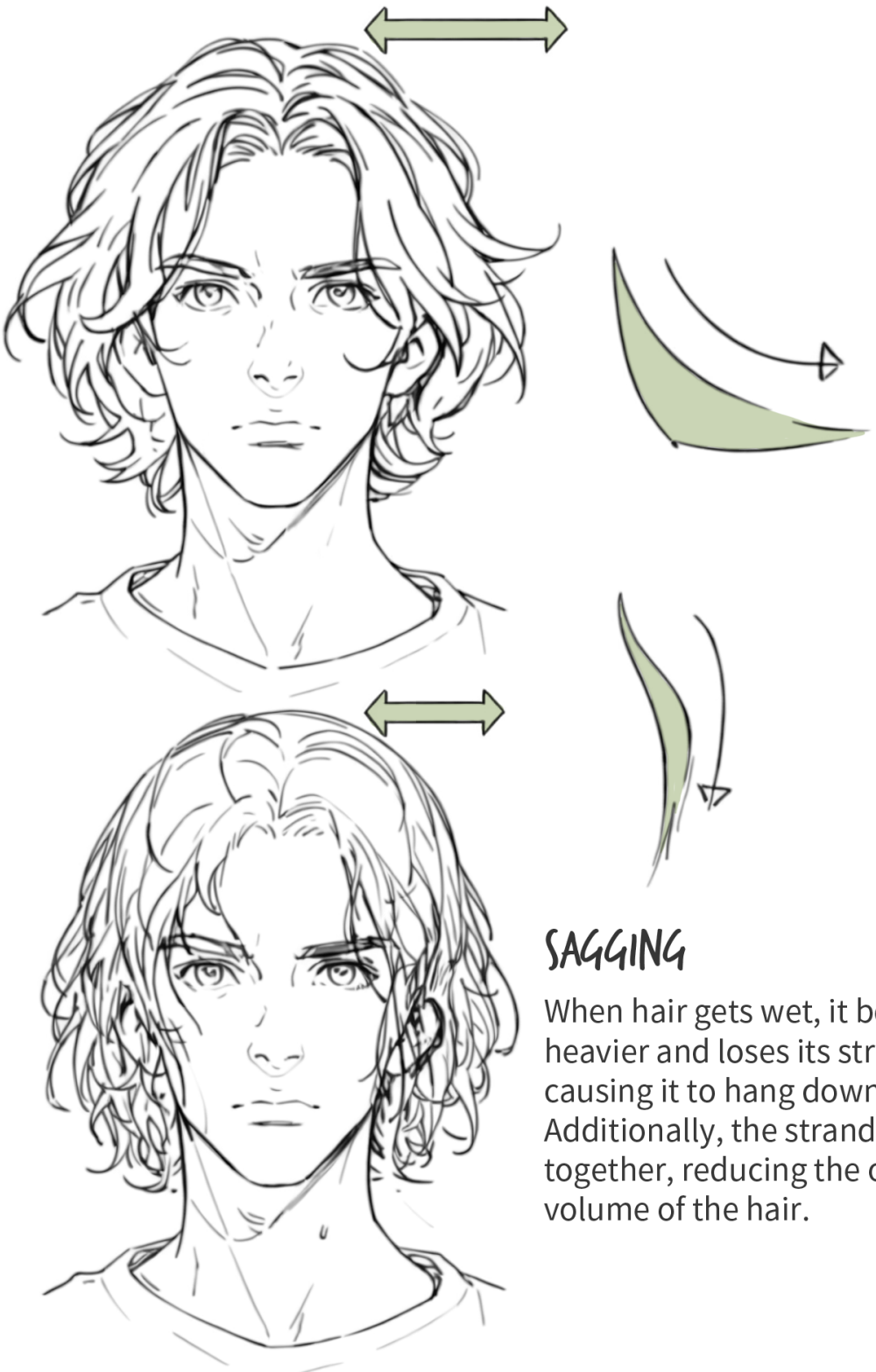
Hair should not be arranged in a regular pattern. Both horizontal and vertical compositions should be made up of irregular lines.



Due to the influence of gravity, make sure the hair is directed towards the ground when the head is raised or lowered. However, this doesn't apply to short hair or when the hair is affected by the wind.



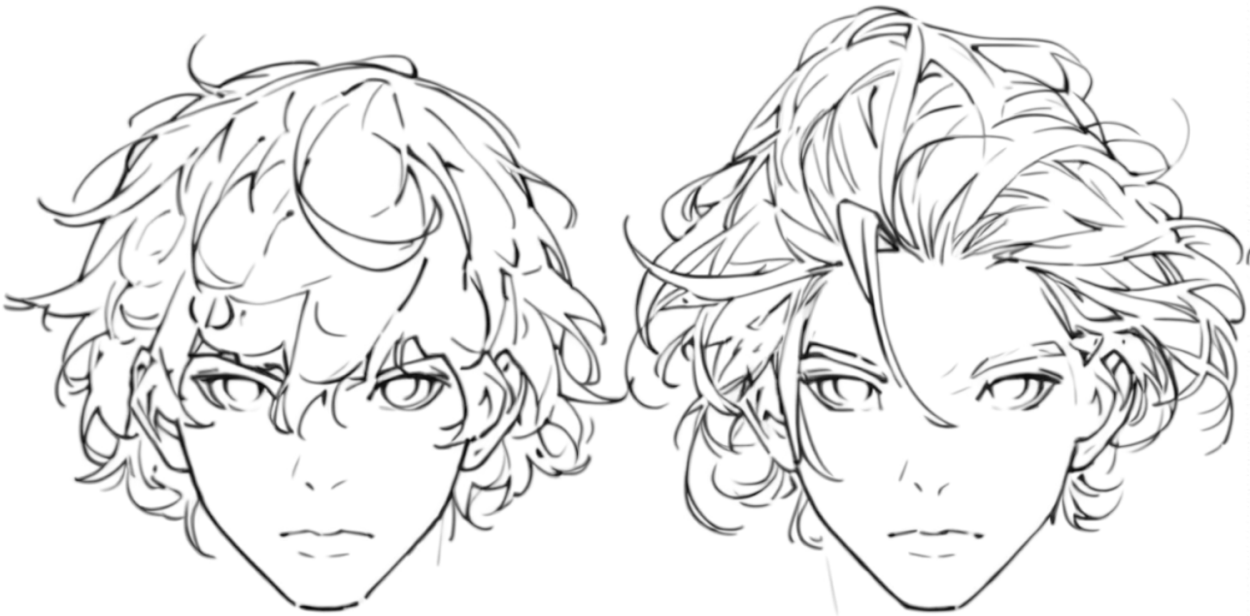
WET HAIR



SAGGING

When hair gets wet, it becomes heavier and loses its strength, causing it to hang down. Additionally, the strands clump together, reducing the overall volume of the hair.

WIND-BLOWN HAIR

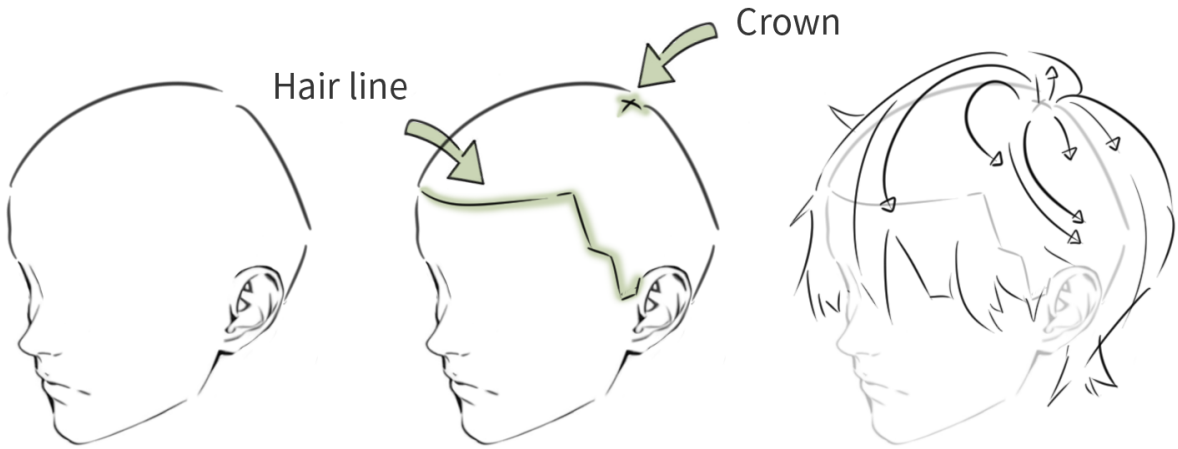


NORMALLY

WHEN THE WIND BLOWS

While the hair should generally move in the direction of the wind, the individual strands should be arranged irregularly.

HAIR DRAWING ORDER



1.
FACE SHAPE

2.
HAIRLINE & CROWN

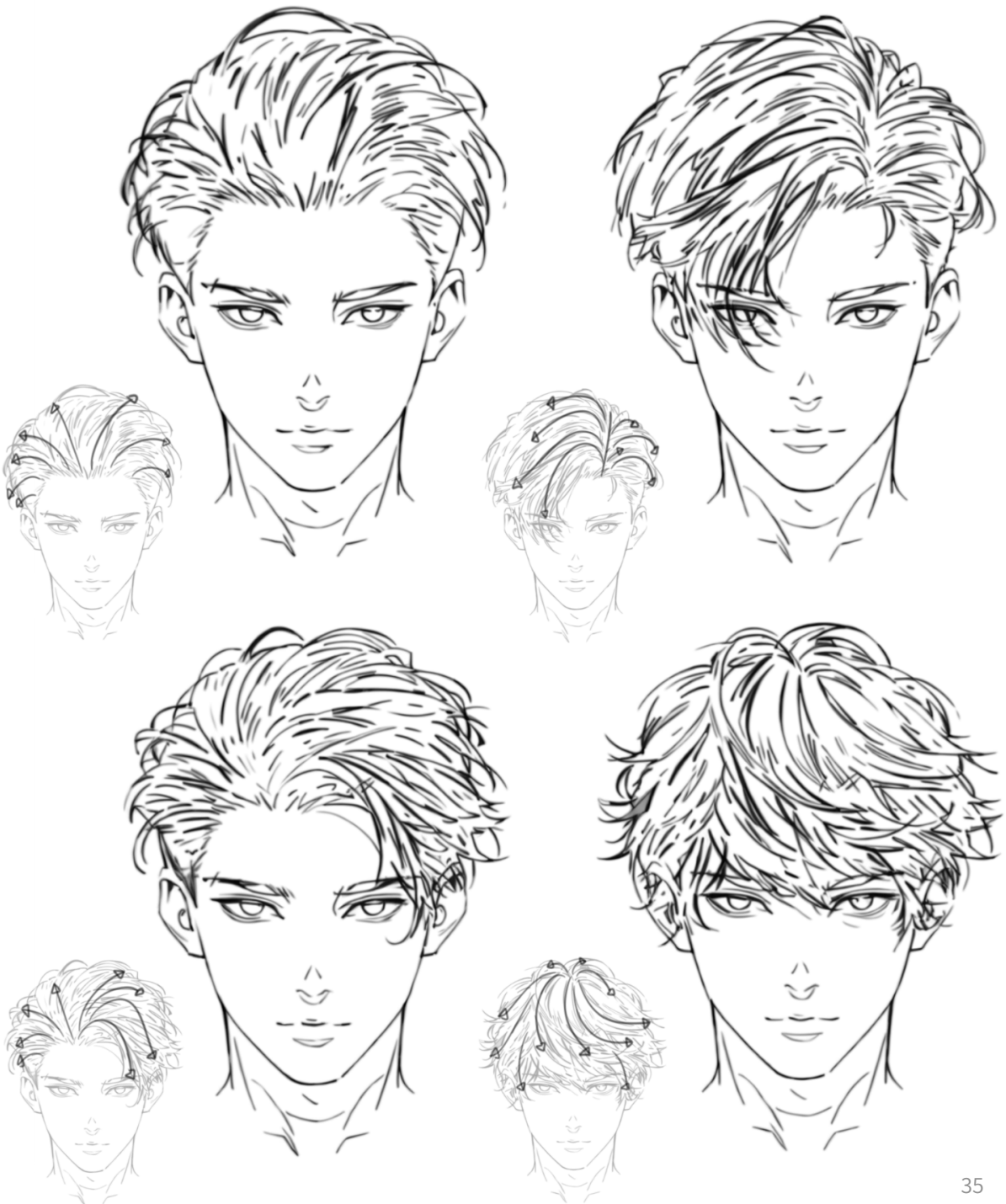
3.
STARTING FROM CROWN

CROWN LOCATION

Even if the crown of the head is not visible, establish its approximate position to create the flow of the hair.

FLOW OF DIFFERENT HAIR PARTS

Slicked-back hair, slightly loosened slicked-back hair, 2:8 part, and straight-down part flow



CONTINUITY OF A CHARACTER'S AGE

The hair plays a key role in expressing a character's age. By emphasizing the characteristics of the hair, readers can recognize the character even if the face changes slightly.

BOY

ADULT

POINT.1

Bangs

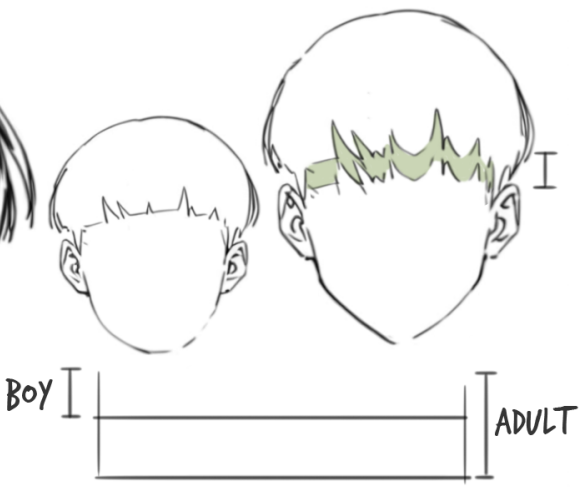
POINT.2

Spiky hair

CONTINUITY OF A CHARACTER'S AGE

BOY

ADULT



It's not essential, but it's good to slightly lengthen the hair while emphasizing key features.

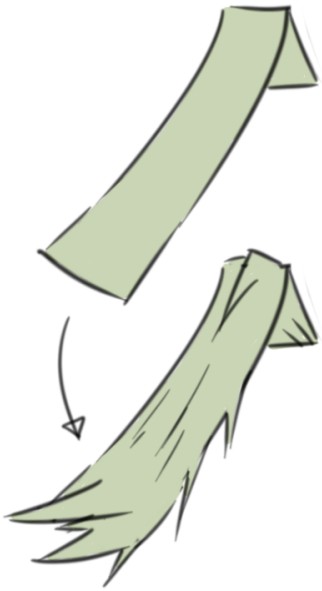
PARTS HIDDEN BY HAIR

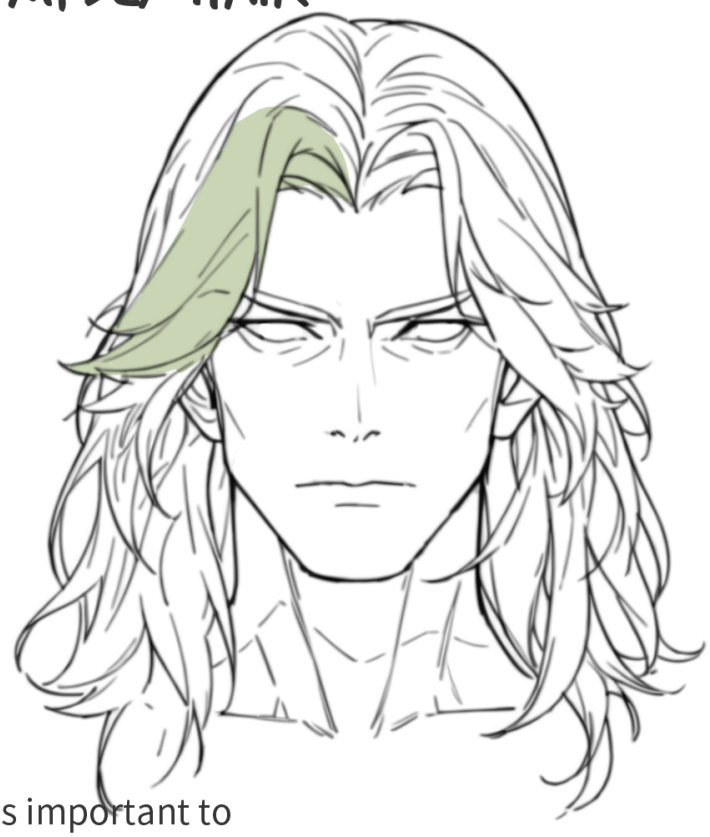
Hair consists of thin strands rather than thick sections. Therefore, there's no need to completely omit the eyes or eyebrows in partially covered areas.

OMITTING THE EYES

When there are few strands of hair, they appear as lines, but as the strands increase, they form a solid mass. If the hair, in its solid form, falls over the eyes, it is natural to omit the

COMPLEX HAIR



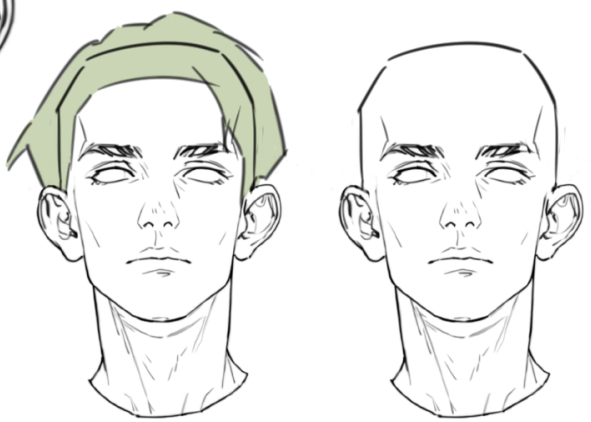


FROM BIG TO SMALL

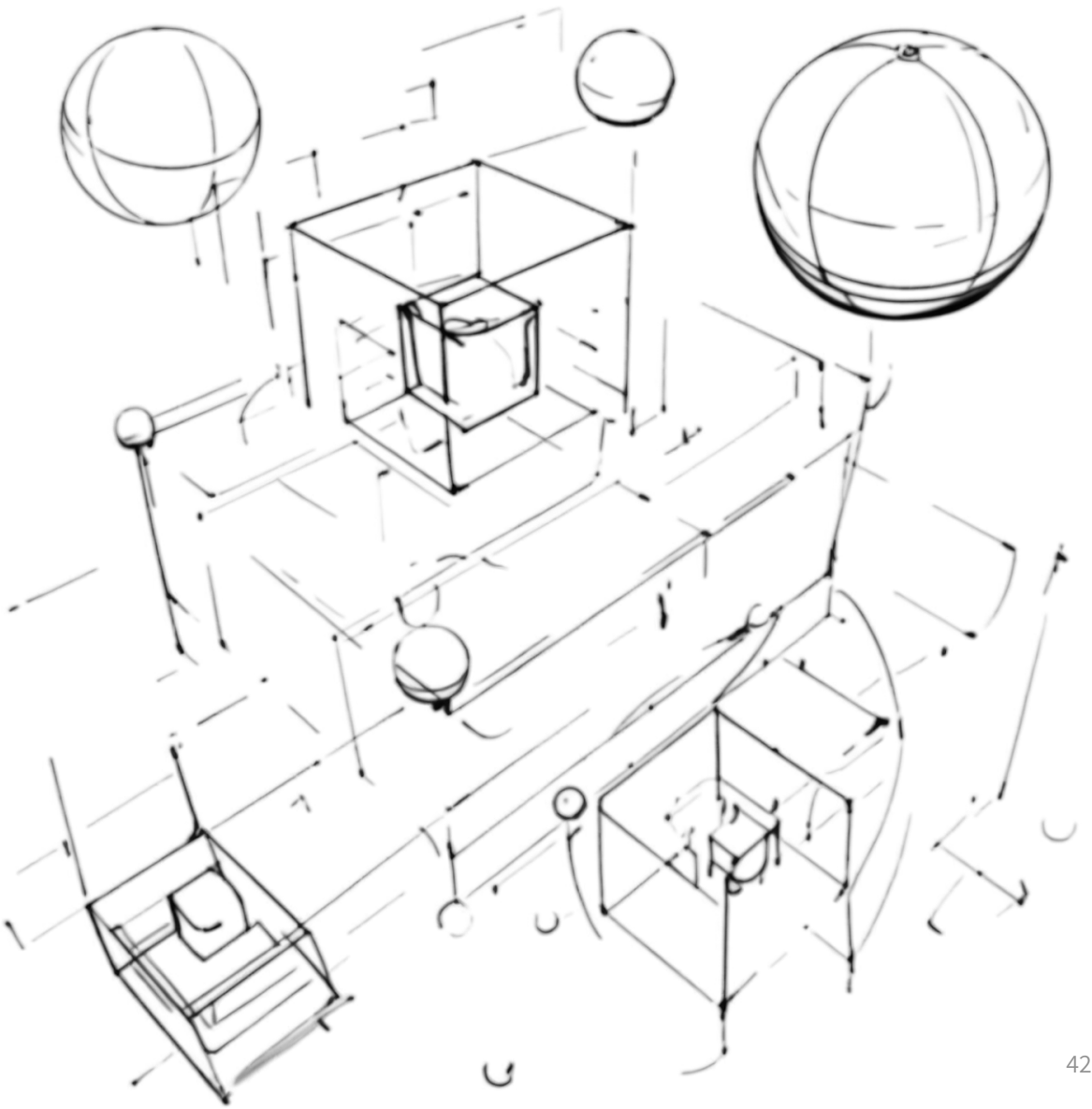
For complex hairstyles, it is important to first outline the overall shape and then draw the individual strands to ensure the form looks natural.

OUTLINE

You can draw the hair by following the outline of the shape.



BASIC SHAPE

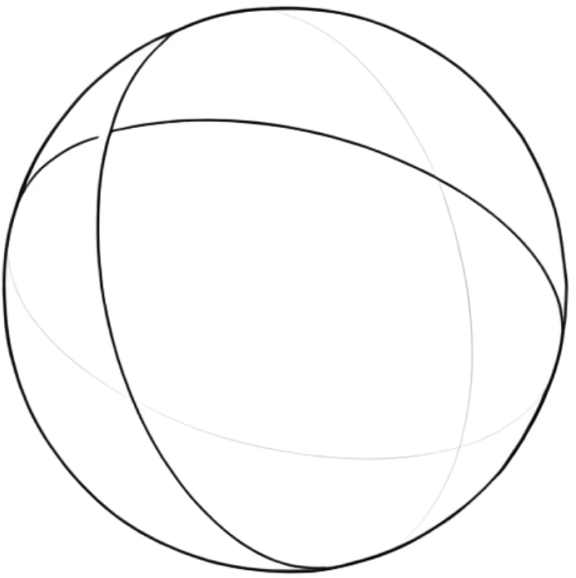


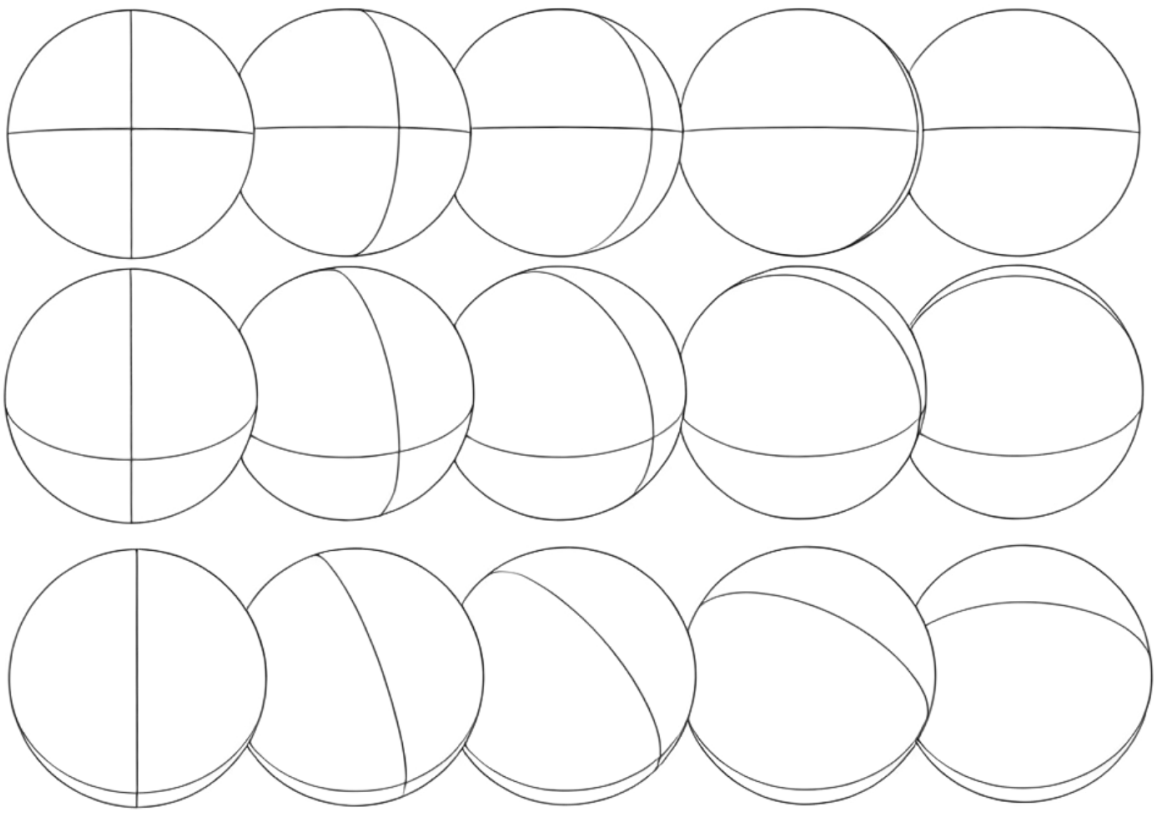
SURFACES AND SHAPES

Every form has a basic principle. If you know the principles of surfaces and shapes, your understanding of shape will increase.

SPHERE

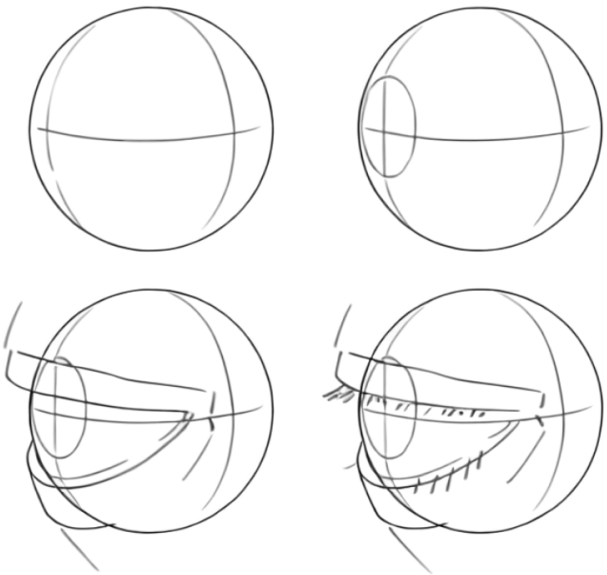
You can use spheres to outline the structure of a face or to create bases for features like the nose, mouth, and eyes. Spheres can be considered the most fundamental shapes.

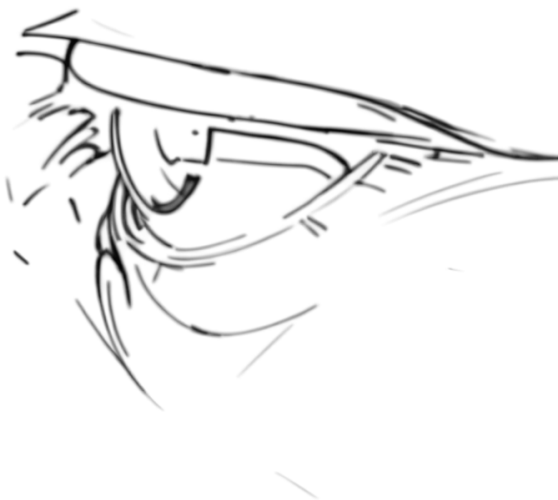


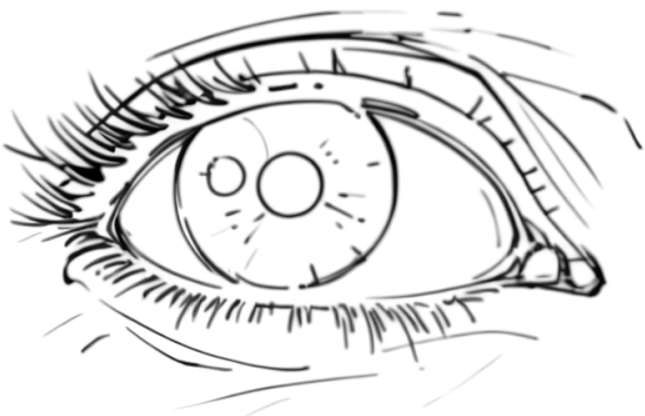


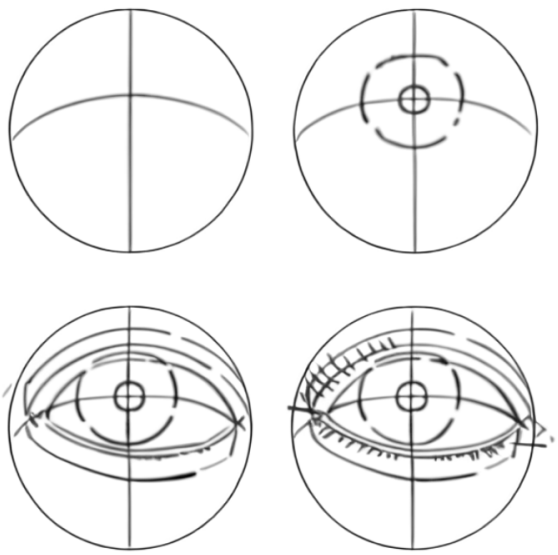
EYE BALL

You can start shaping the eye from the spherical eyeball. Draw the iris as a circle positioned in the center, although its placement can change depending on the character's gaze. Adding a small highlight on the iris can bring the eye to life, usually represented by a small dot.









FRONT

SIDE

You can create the three-dimensionality of the nostrils using three spheres.

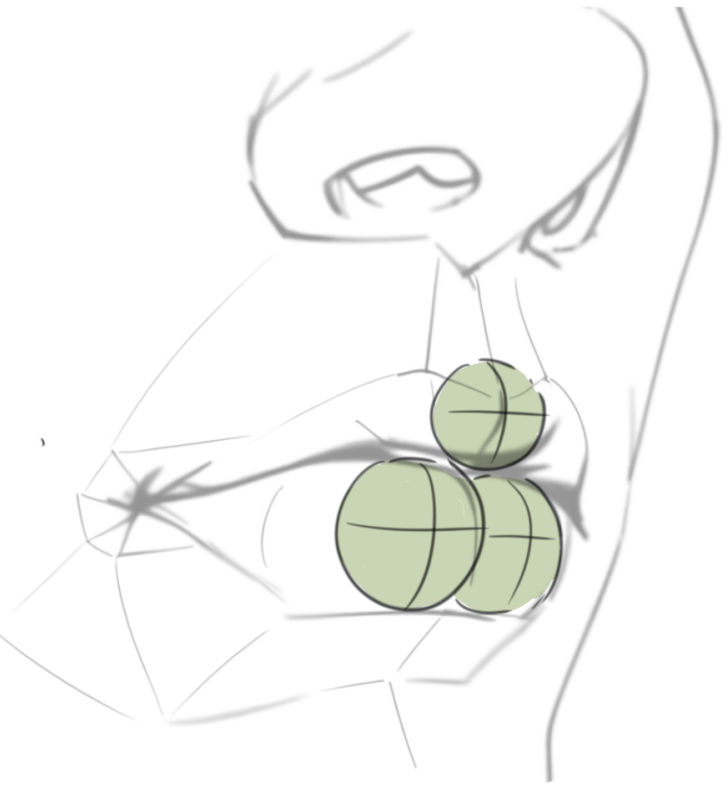
OMISSIBLE

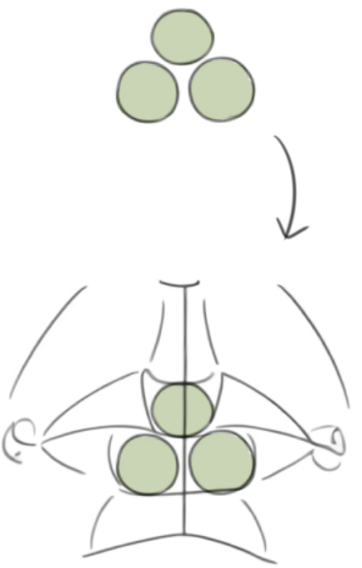
Depending on the style of the drawing, you can choose to depict the nose realistically or to simplify it. You should also adjust the detail based on the character's proximity: draw the form in detail when the character is close, or simplify it when they are farther away.

The more you describe the nose, the more natural it will be to describe other places as well.

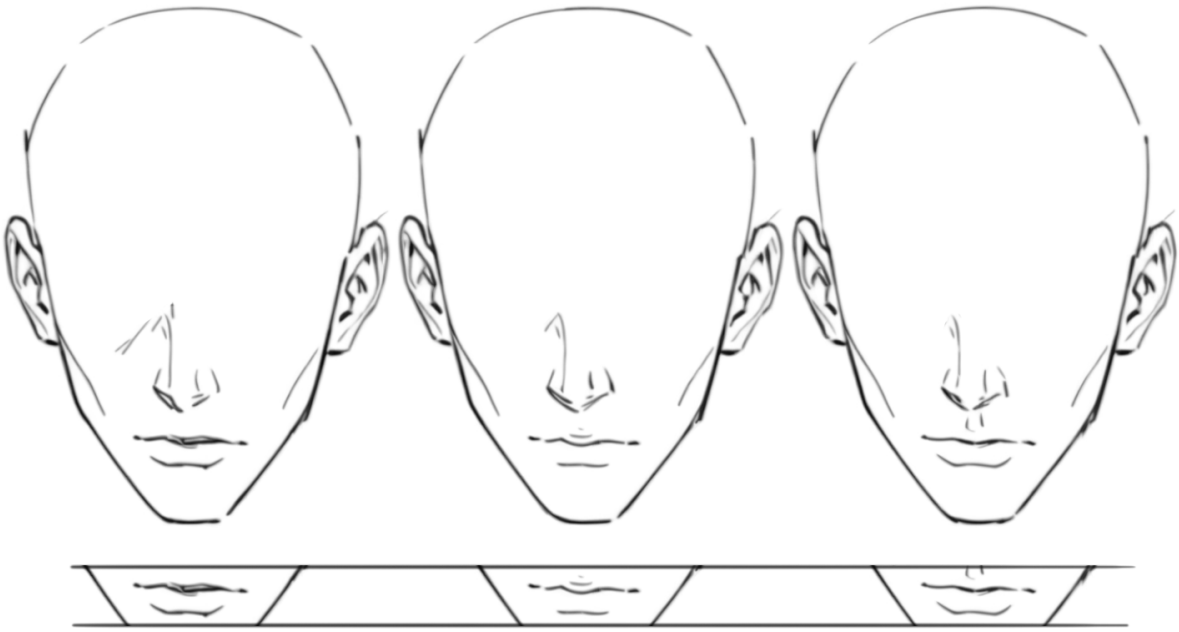
3SPHERE

Understanding lips as three spheres makes it easier to capture their three-dimensional aspect.



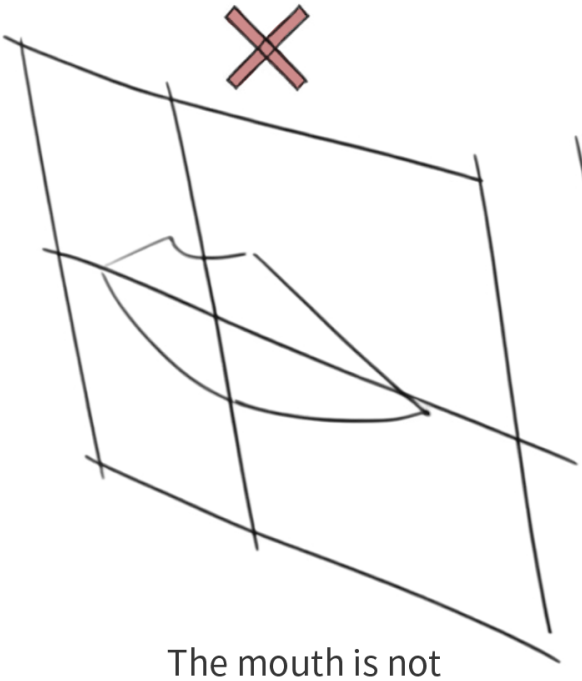


METHODS OF DEPICTING LIPS

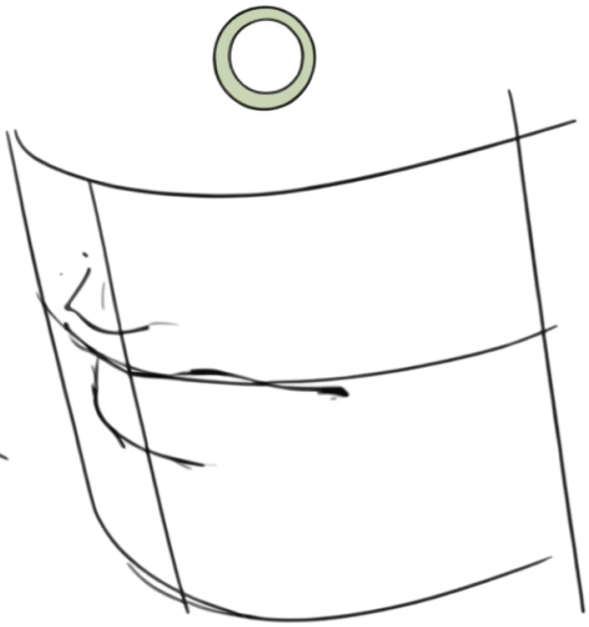


After understanding the structural principles of lips, you should depict them according to your drawing style. The three methods mentioned above are commonly used techniques for portraying lips. You can combine these three or use them all together.

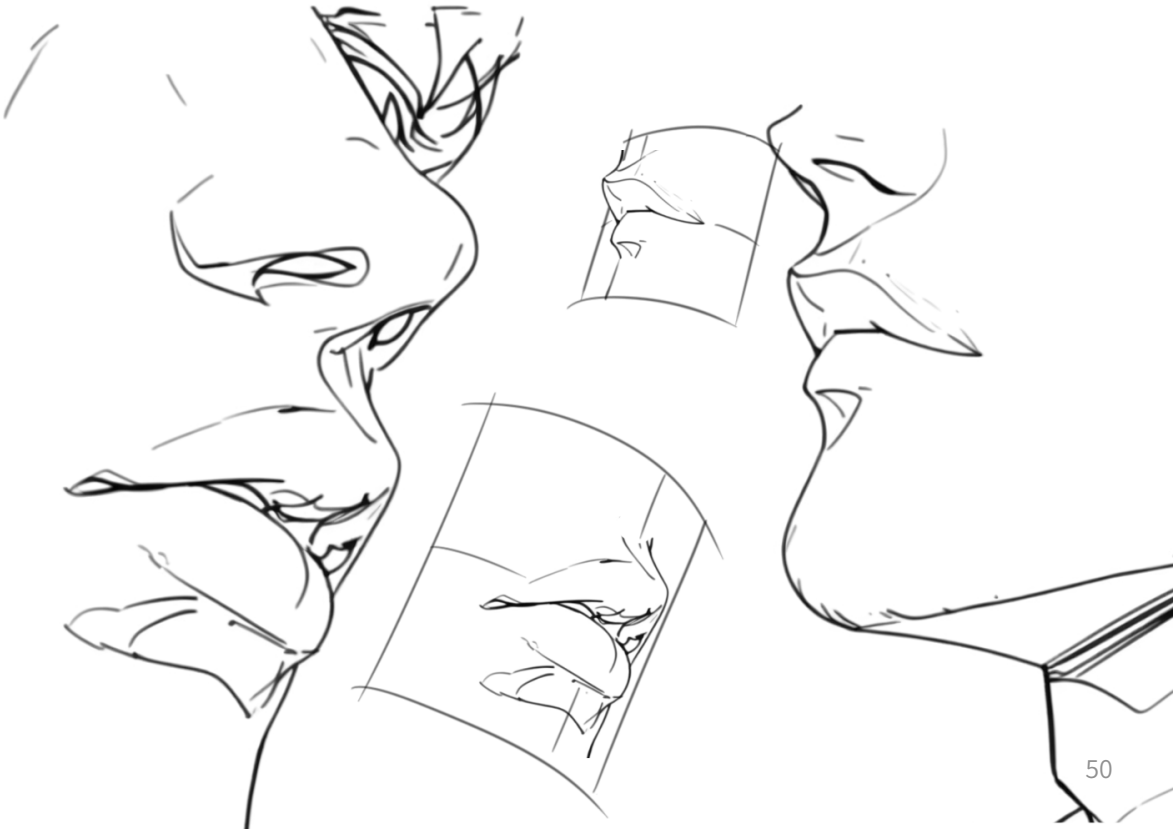
THE MOUTH IS NOT FLAT



The mouth is not composed of flat surfaces.

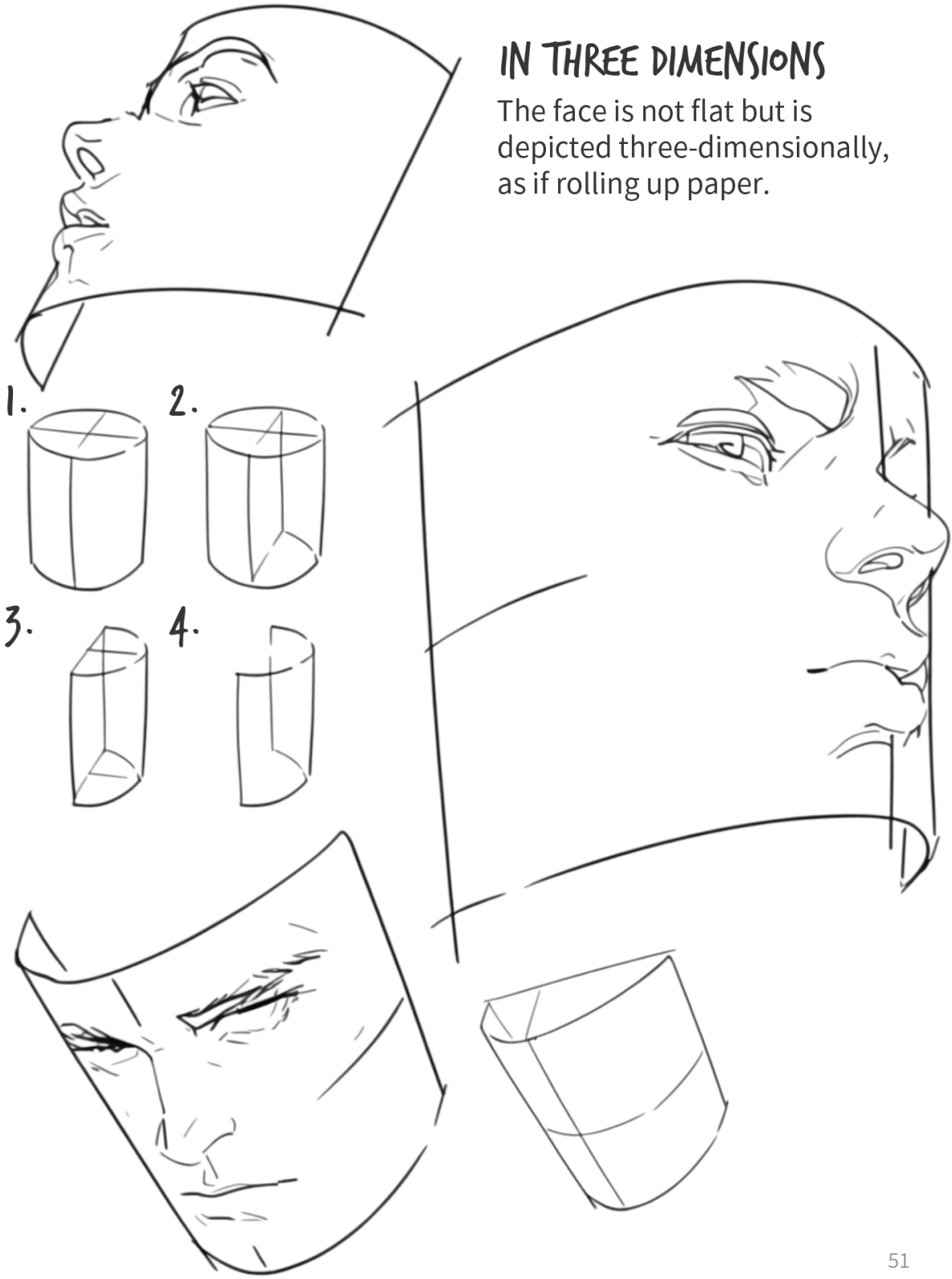


The shape of the mouth is created similar to a cylinder.



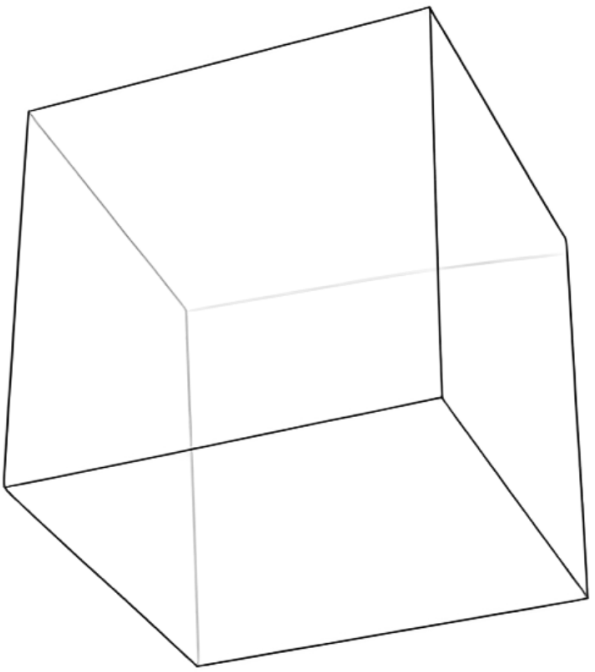
IN THREE DIMENSIONS

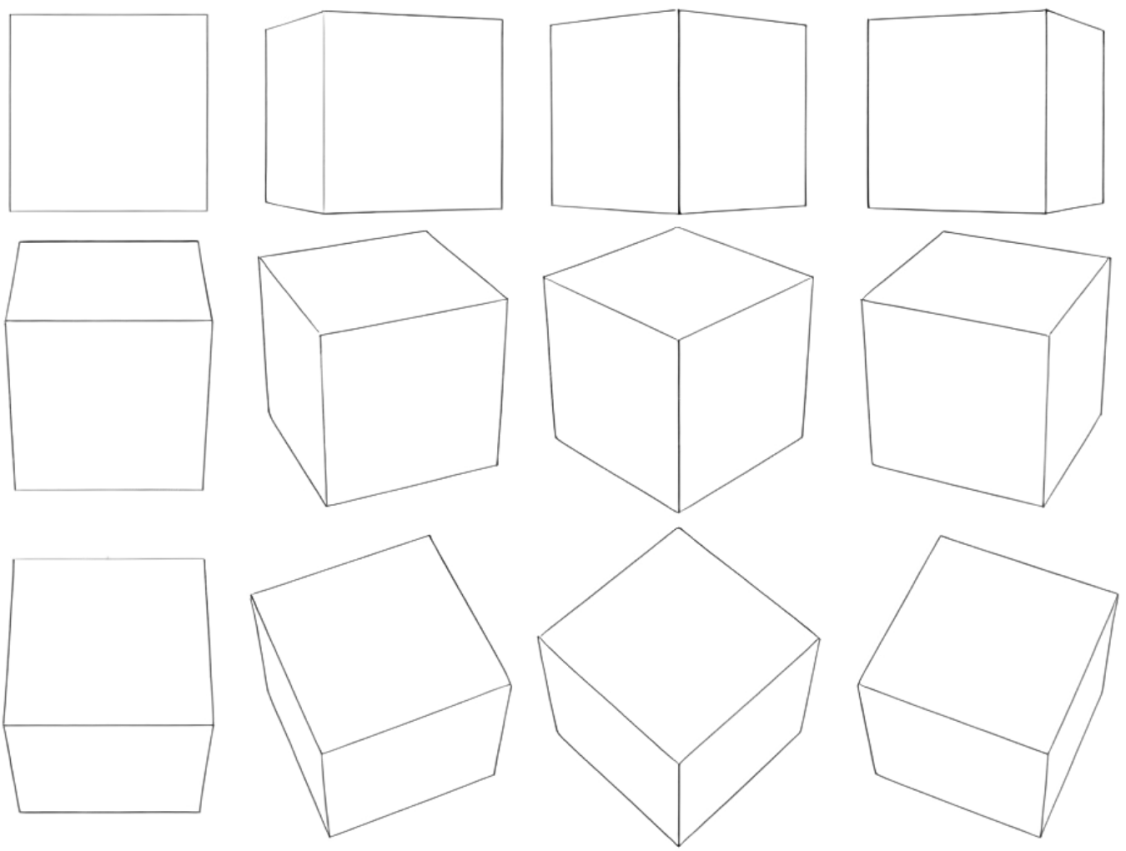
The face is not flat but is depicted three-dimensionally, as if rolling up paper.



CUBE

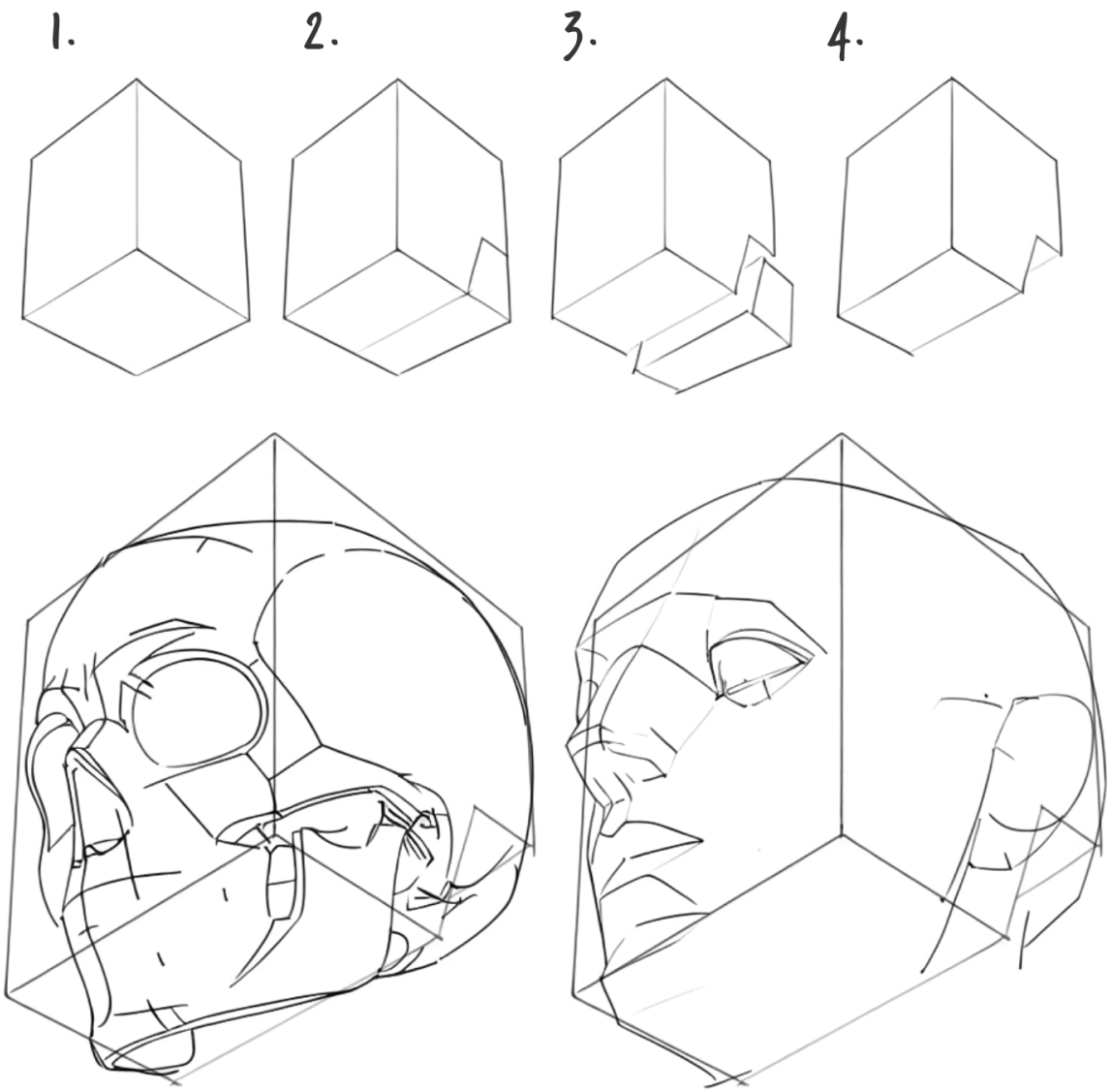
A cube is also a shape commonly used as a basic foundation for forms. In this chapter, we will learn various ways to draw using a cube.





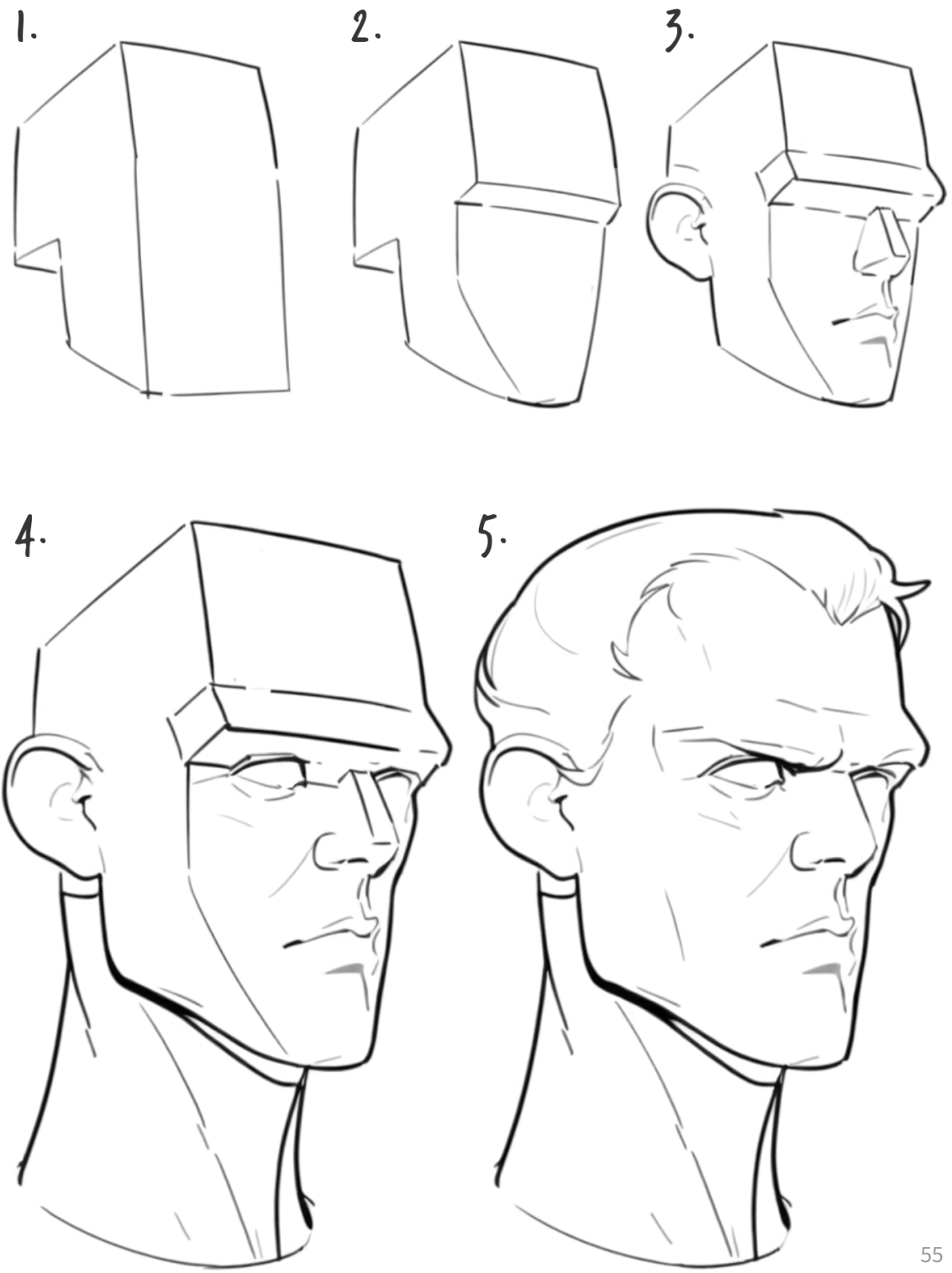
VARIOUS ANGLES

THE IMPORTANCE OF SUBTLE DIRECTION

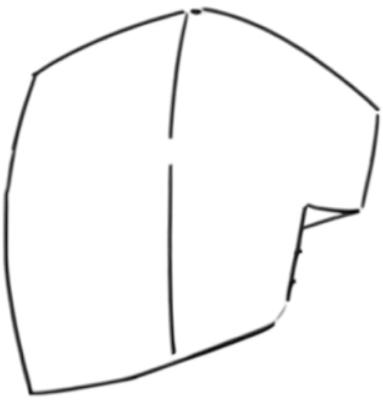


If you shape a face using only a cube and not the Andrew Loomis method, the proportions may not turn out correctly. However, it is beneficial to acquire and understand various theories to gradually increase your comprehension of facial principles before mastering them.

SHAPING THE FACE USING A CUBIC FORM



1.



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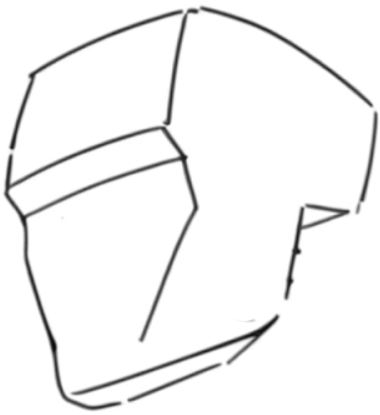


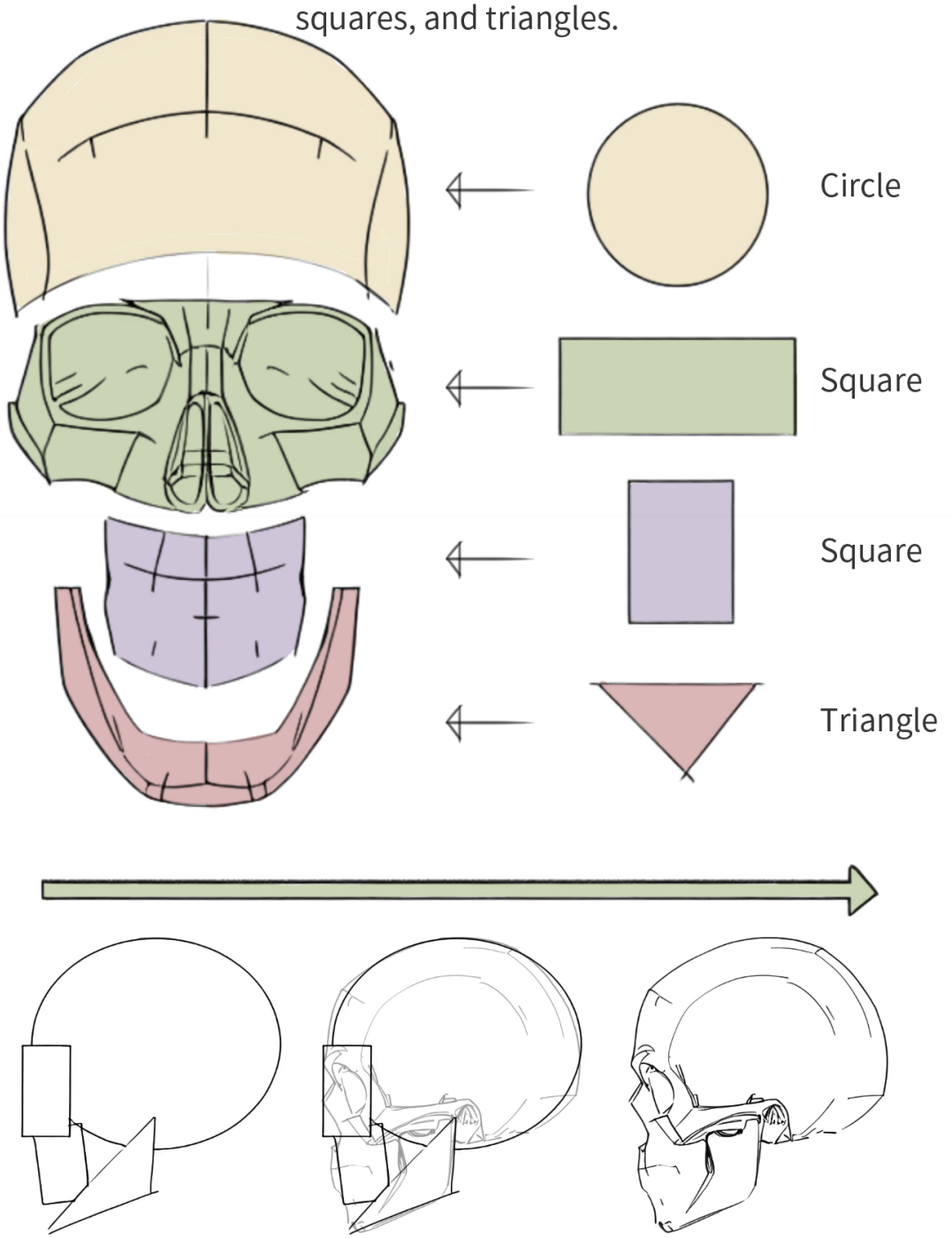
3.

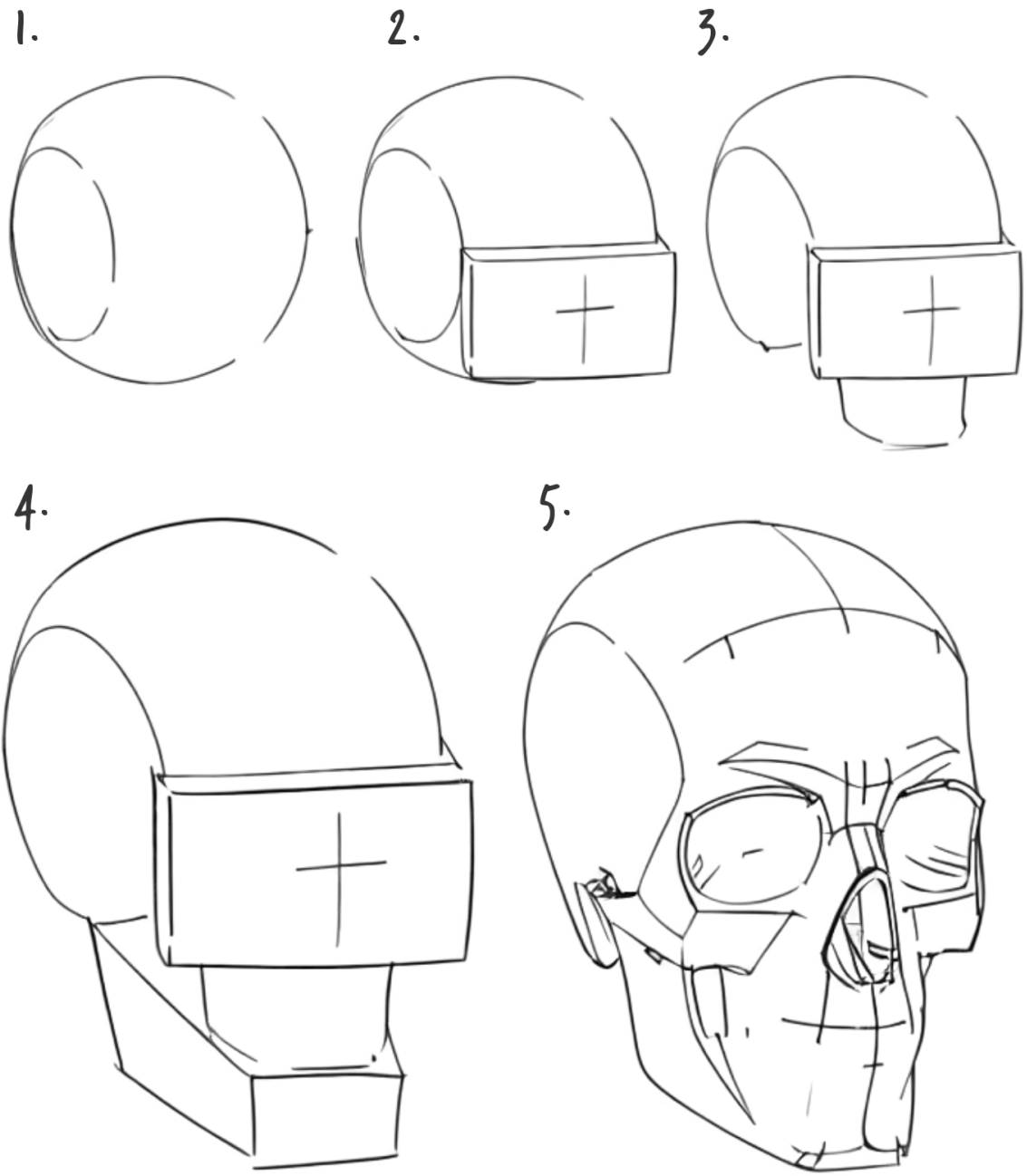
4.

5.

A COMBINATION OF VARIOUS SHAPES

You can create an object by combining various shapes, not just one. Try drawing a skull using basic shapes like circles, squares, and triangles.

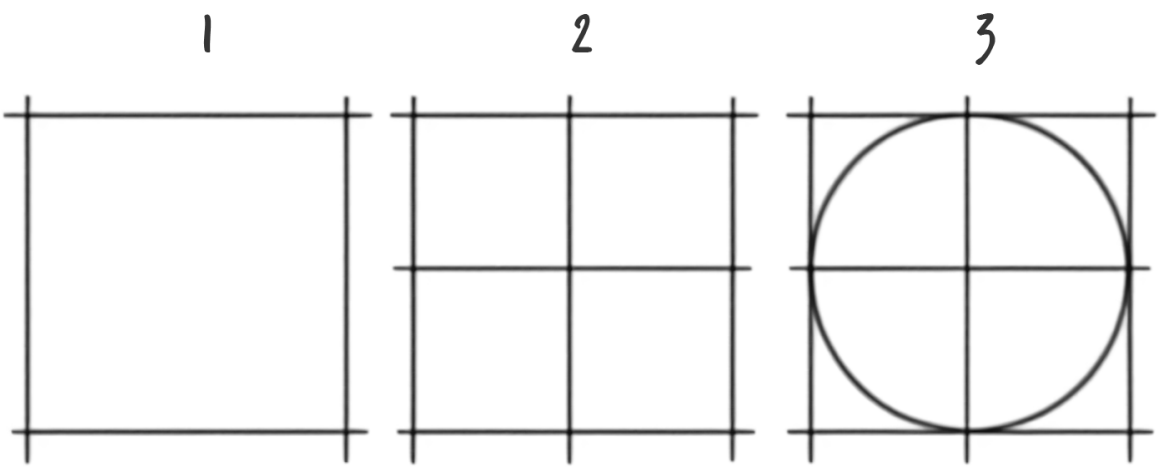


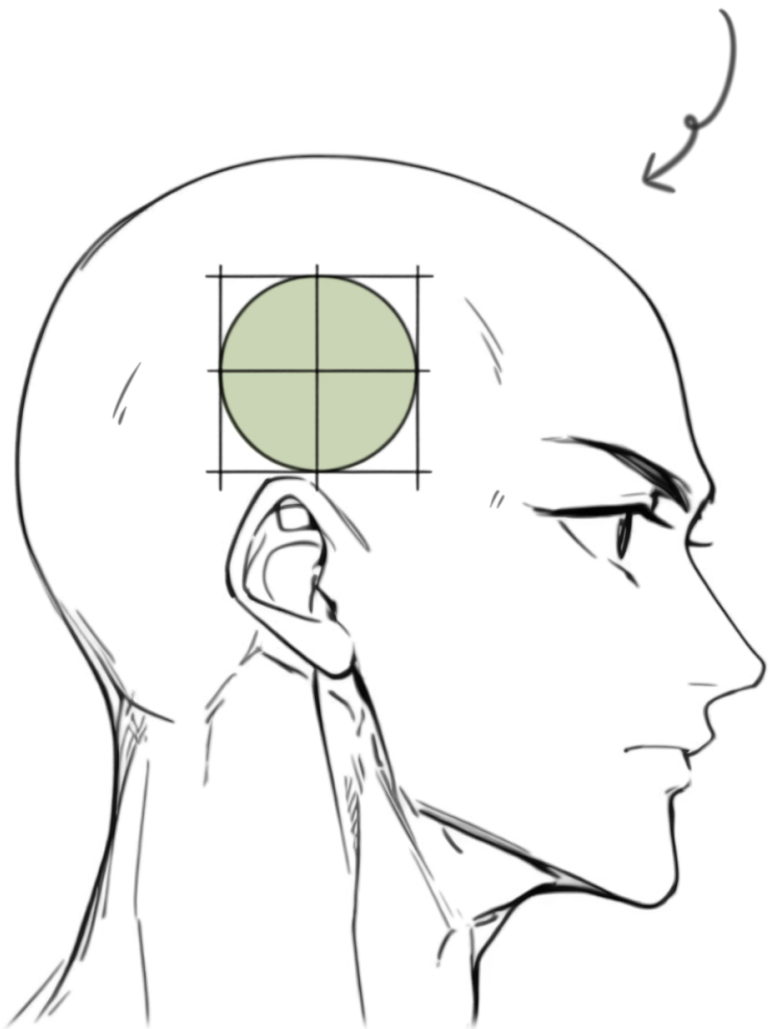


It's best to start with simple shapes as a base and progressively build up the form, rather than attempting to conceptualize complex shapes from the beginning.

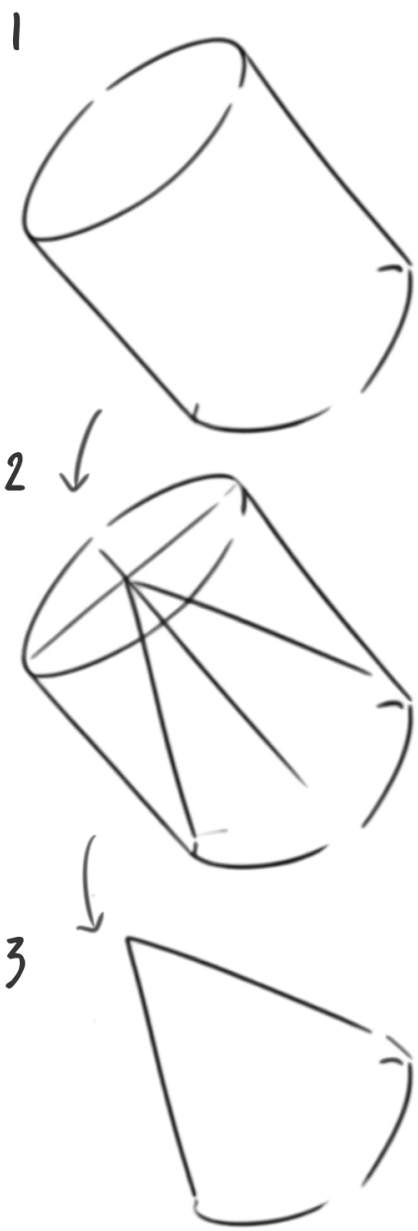
HORN

THE BASIC BASE OF THE HORN-2

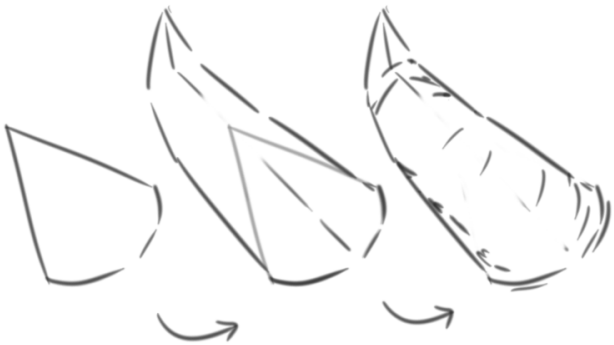




THE BASIC BASE OF THE HORN-1



You can shape a cone from a cylinder.

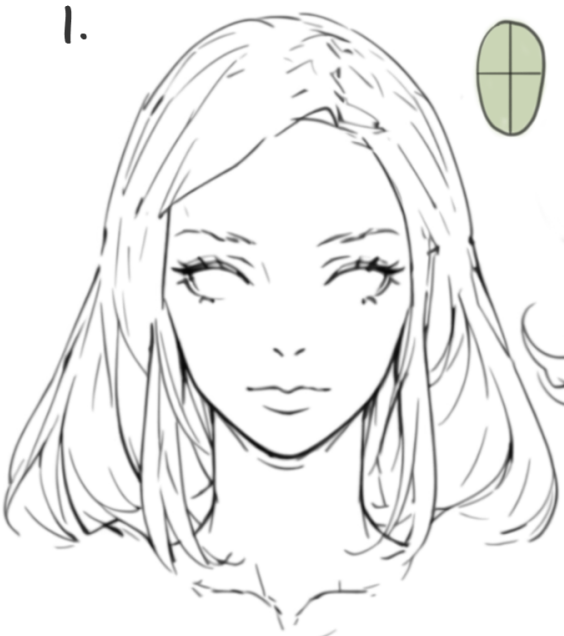


Based on the cone shape, outline the form of the horn.

Make the hair naturally cover the horn.

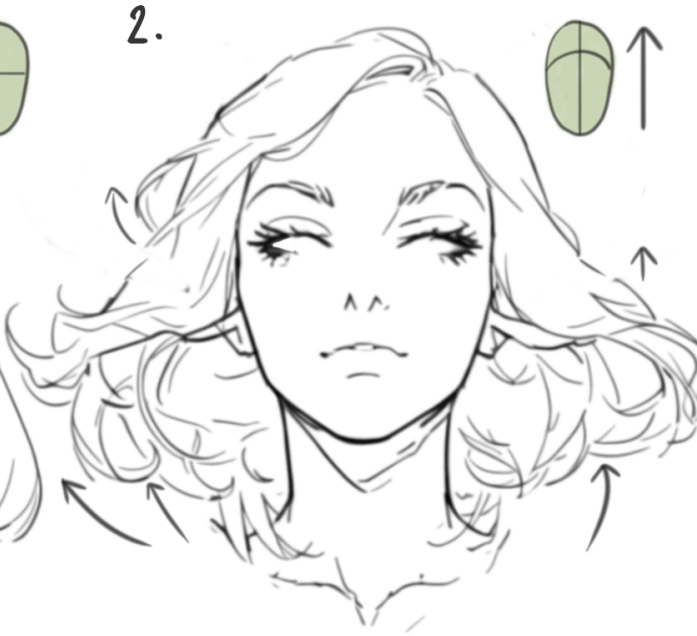
BOSS WITH HORNS

1.



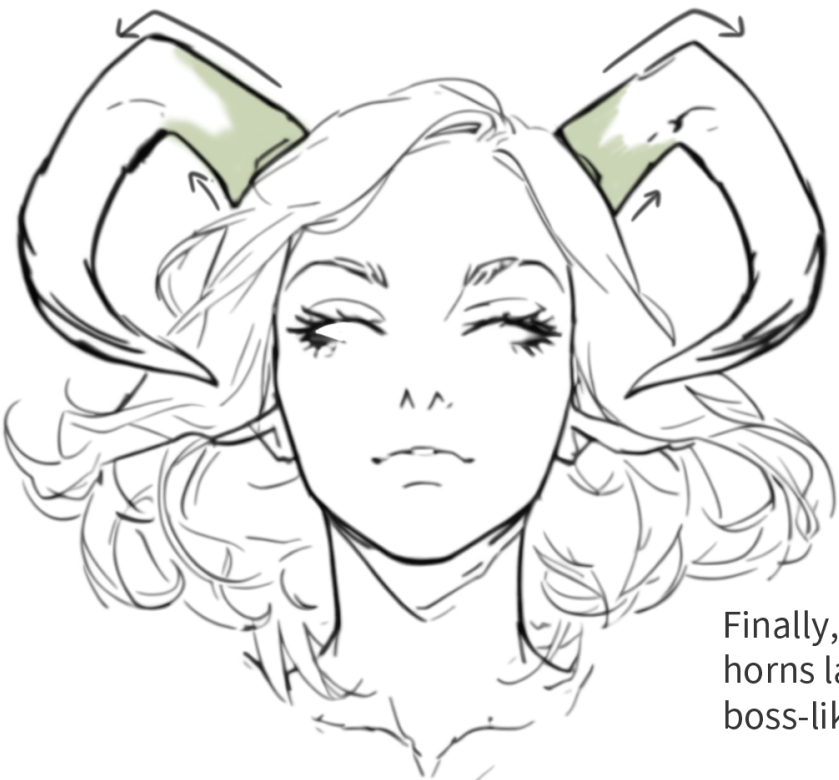
Gazing forward

2.



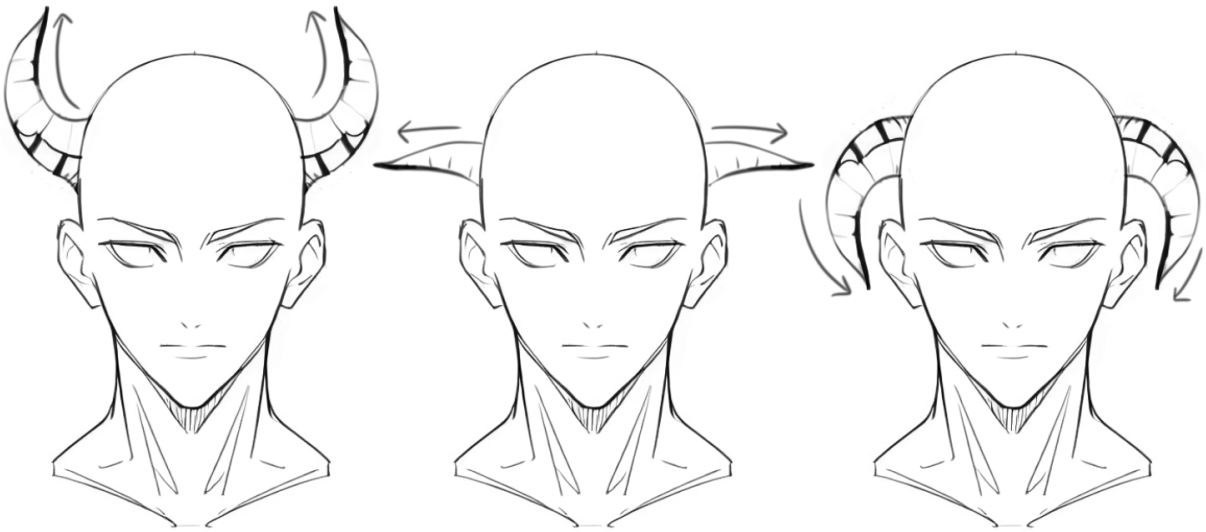
With head raised and hair blowing upwards from the wind below.

3.



Finally, draw the horns large to give a boss-like appearance.

THE DIRECTION AND SIZE OF THE HORNS



DIRECTION

The direction of the horns, whether pointing upwards or downwards, can add variety to the character.

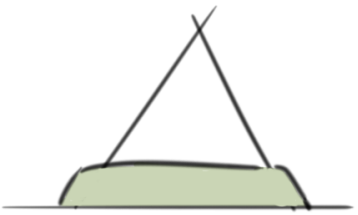
SIZE

The larger the horns, the stronger the impression they give.

THE EXPRESSION OF HORNS IN BALDNESS

1

Draw the horns.



2

Create the junction between the horns and the skin.

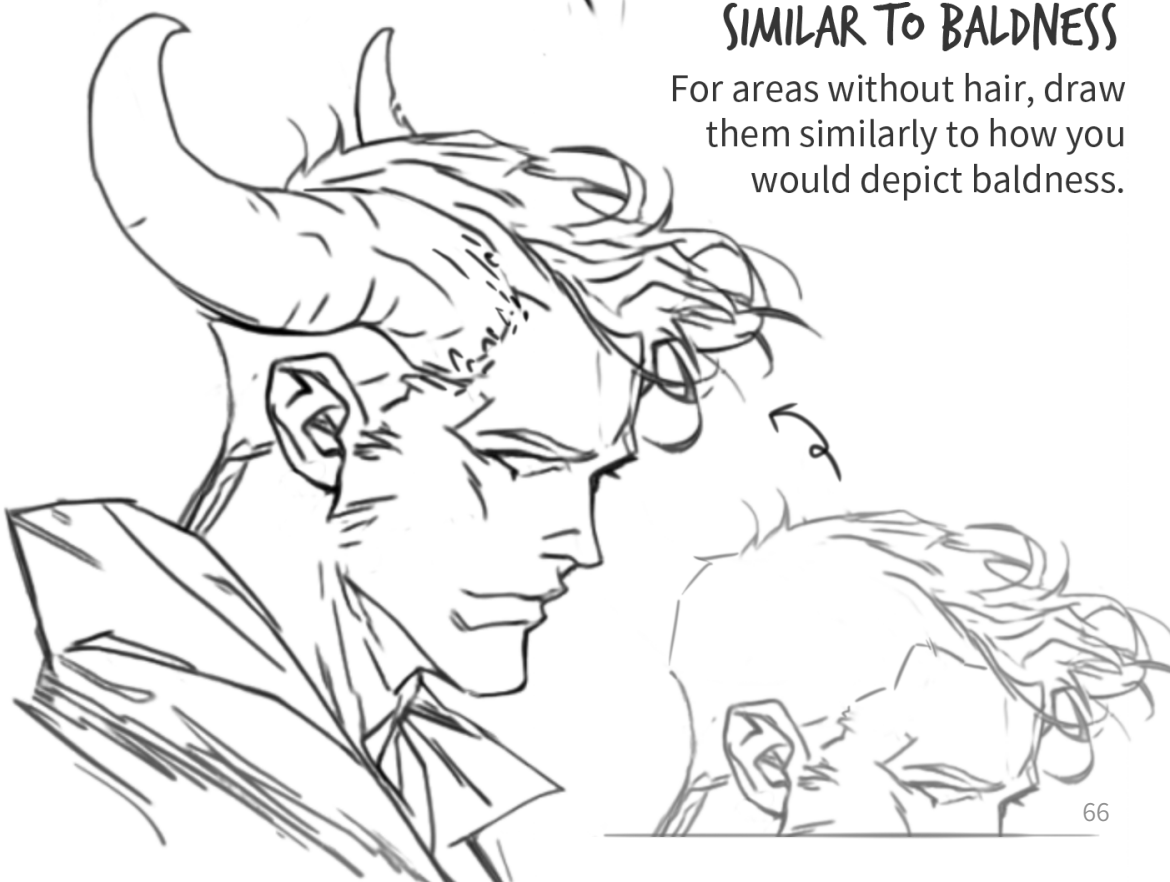
3

Create layers at the junction to make it look natural.

EXPRESSION OF HORNS WITH SHORT HAIR

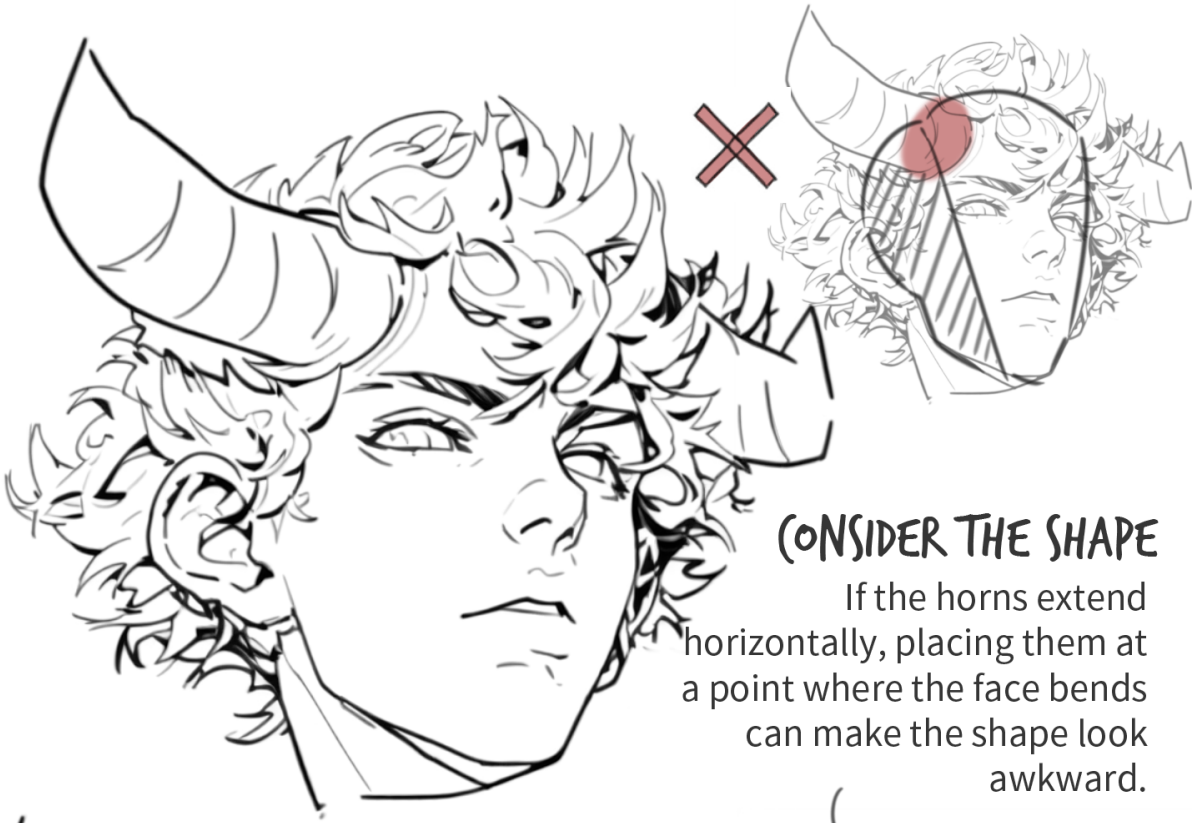
SIMILAR TO BALDNESS

For areas without hair, draw them similarly to how you would depict baldness.



ELF EARS

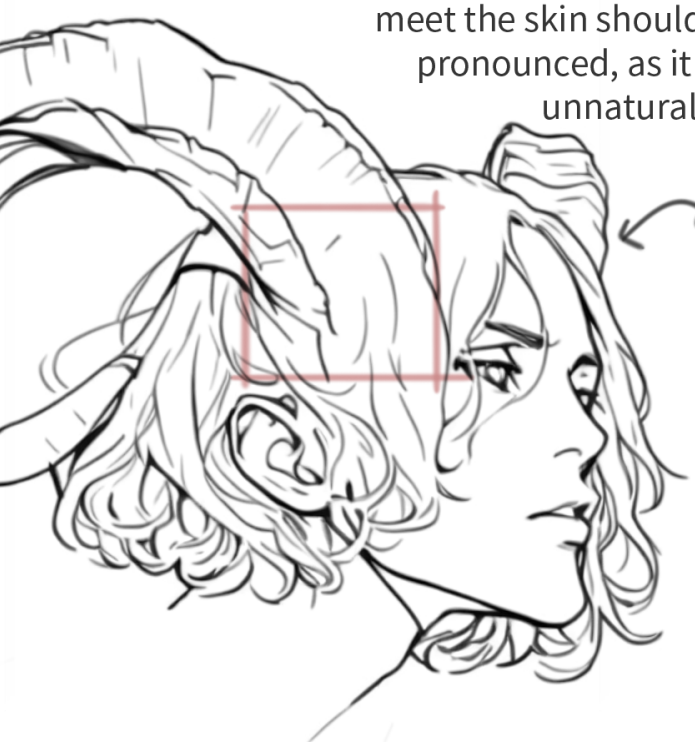
Since the horn itself is a mysterious element, expressing it as elf ears makes it feel even more mysterious.



CONSIDER THE SHAPE

If the horns extend horizontally, placing them at a point where the face bends can make the shape look awkward.

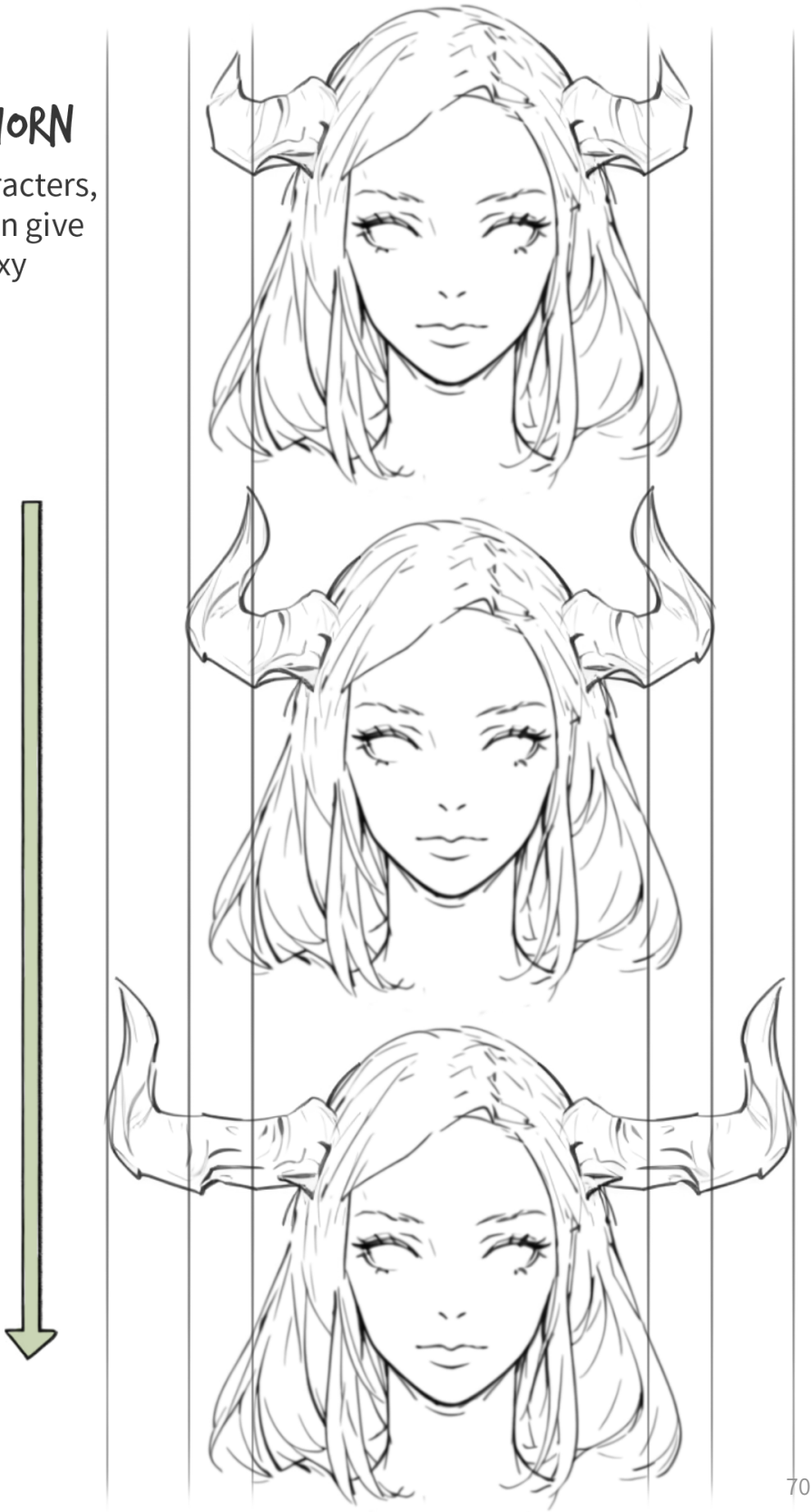
The boundary where the horns meet the skin should not be too pronounced, as it can look unnatural.

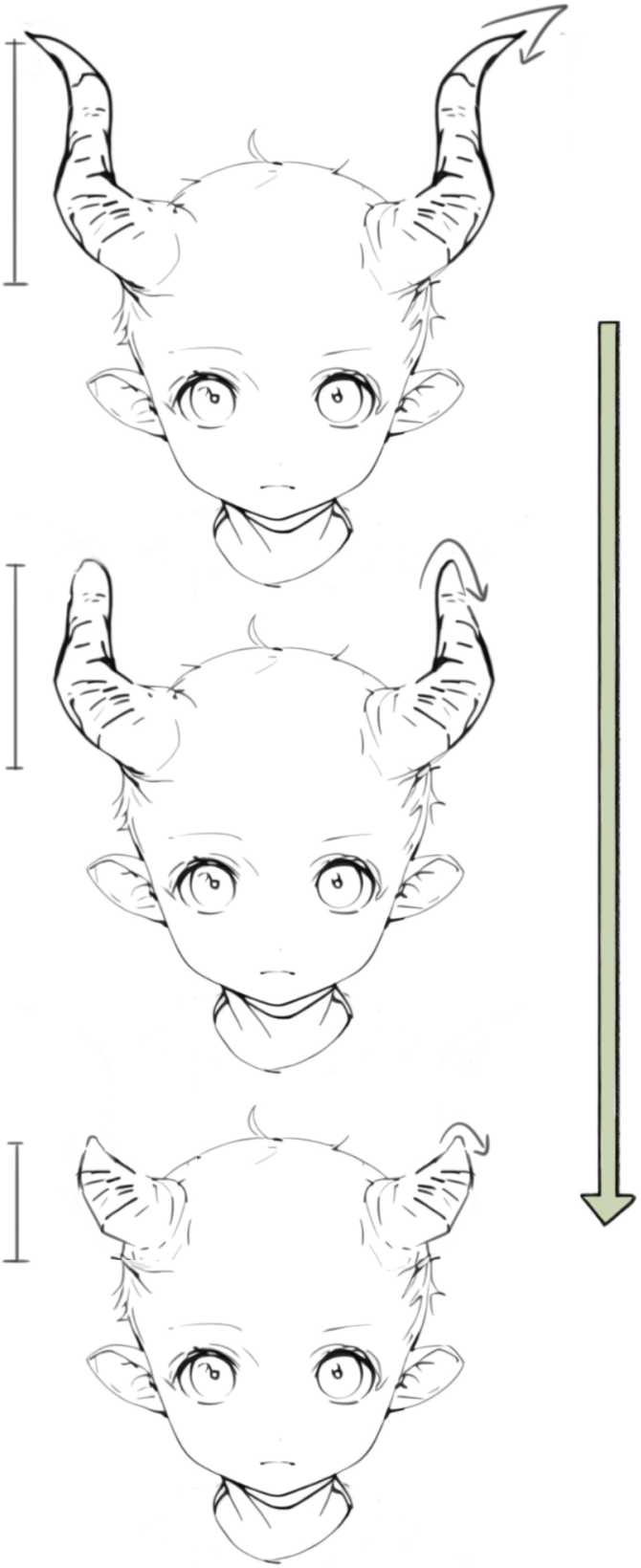


The boundary should not be too pronounced, but it also shouldn't be so faint that the elements are indistinguishable from each other.

LENGTH OF HORN

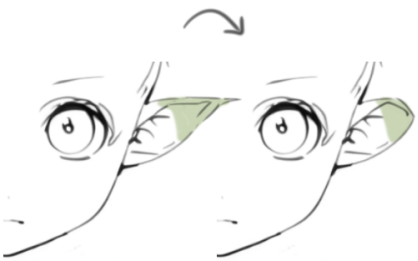
For female characters, longer horns can give a strong and sexy impression.





BABY HORNS

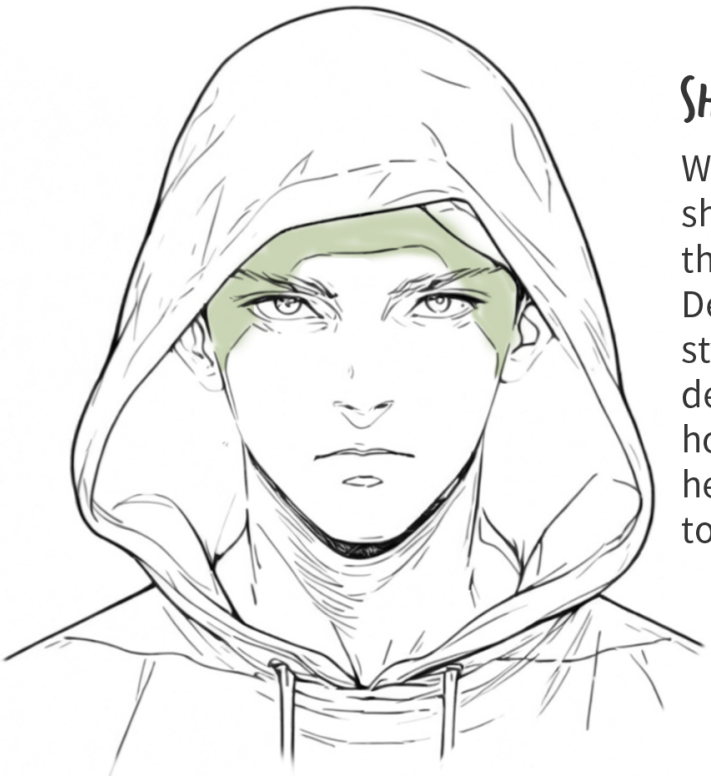
For baby horns, long and sharp horns can look awkward. It's better to depict them as small and rounded.



BABY ELF EARS

For ears, it's better to make them slightly rounded rather than too sharp.

HOODIE

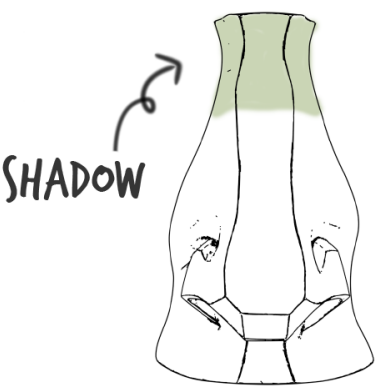


SHADOW

When wearing a hood, shadows can form between the face and the hood. Depending on the drawing style, you may choose to depict shadows where the hood covers the top of the head, or you may choose not to.

SCARY EFFECT

Emphasizing the shadow inside the hood and obscuring the eyes can create a more frightening image.



THE PROCESS OF DRAWING HAIR UNDER A HOOD

1.

2.

3.

4.

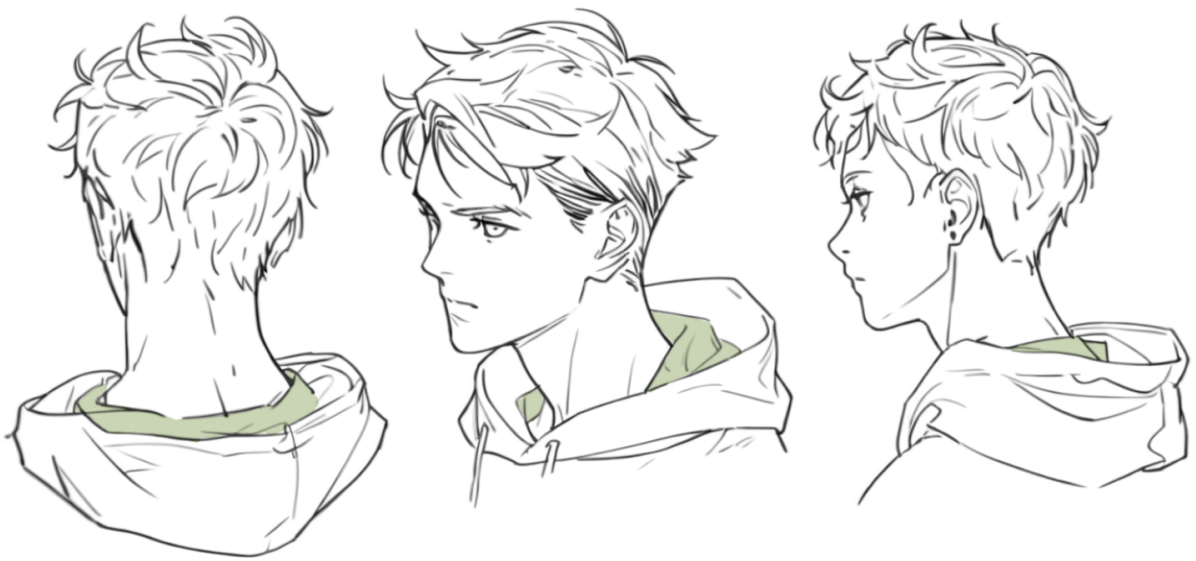
WHEN A WOMAN WITH LONG HAIR IS WEARING A HOOD

When a woman with long hair wears a hood, it looks natural if some of her long hair comes out of the hood. It is also possible to show her long hair tucked inside the hood.

It looks more natural from a side angle if more of the hair inside the hood is visible.

THE FABRIC INSIDE THE HOOD

Depending on the type or angle of the hood, the inner fabric may be visible. It's important to consider this space when drawing the hood.



HOODIE WRINKLES-SIDE VIEW

LONG-HAIRED WOMAN NOT WEARING A HOOD

When a woman with long hair isn't wearing the hood, it can be depicted in various ways, such as tucking some or all of her hair inside the hood.

Instead of bringing all the hair to the front, having only a portion of the hair come forward or keeping all the hair behind the hood can better emphasize the hooded garment. Therefore, I prefer this method.

STEPS FOR DRAWING A HOODIE

1.

2.

3.

4.

STEPS FOR DRAWING A HOODIE

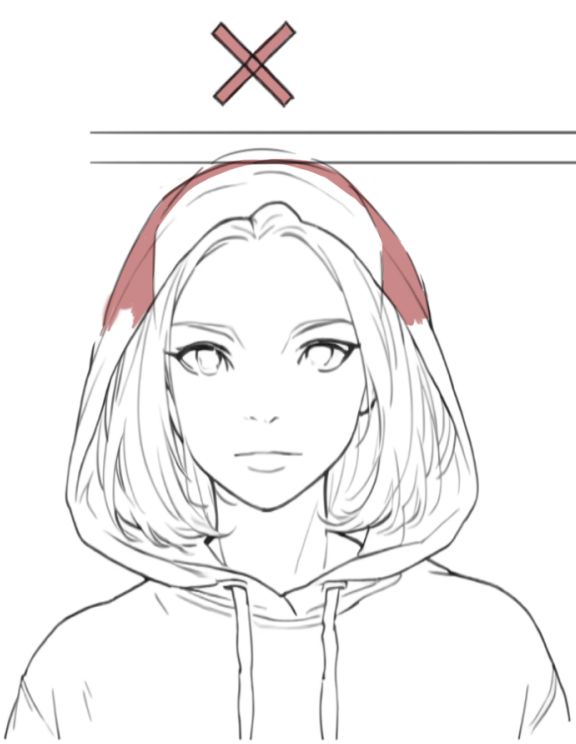
1.

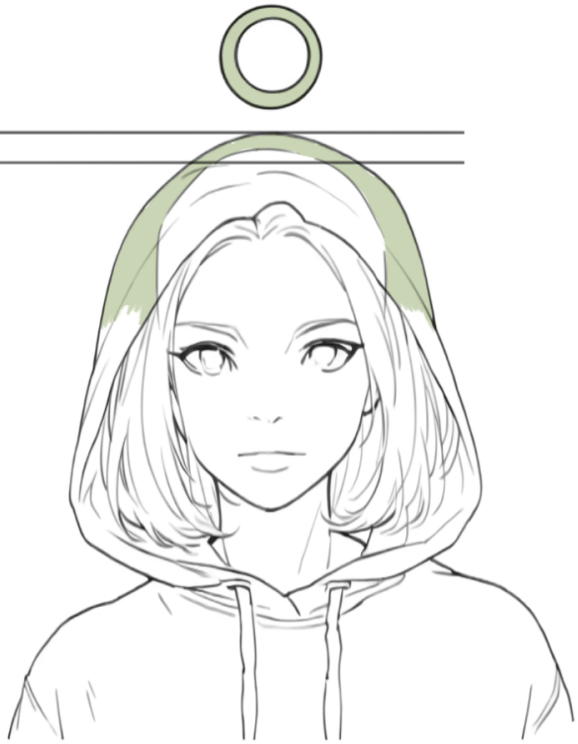
2.

3.

4.

When drawing the front of a hood that is down, it’s easier to think of it as a triangle.



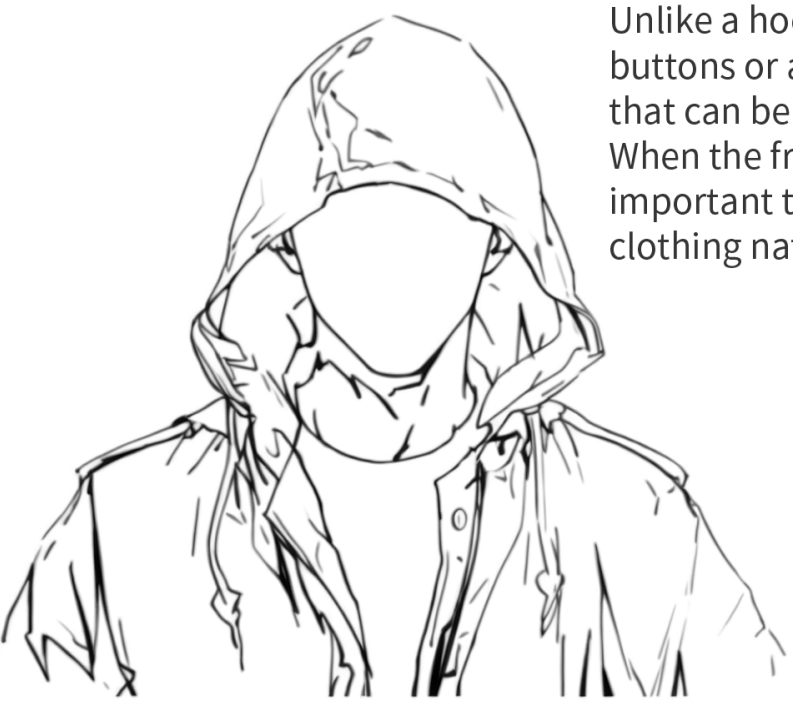


When depicting a person wearing a hood, consider the volume of their hair. Otherwise, the drawing may look awkward.

FORM APPLICATION

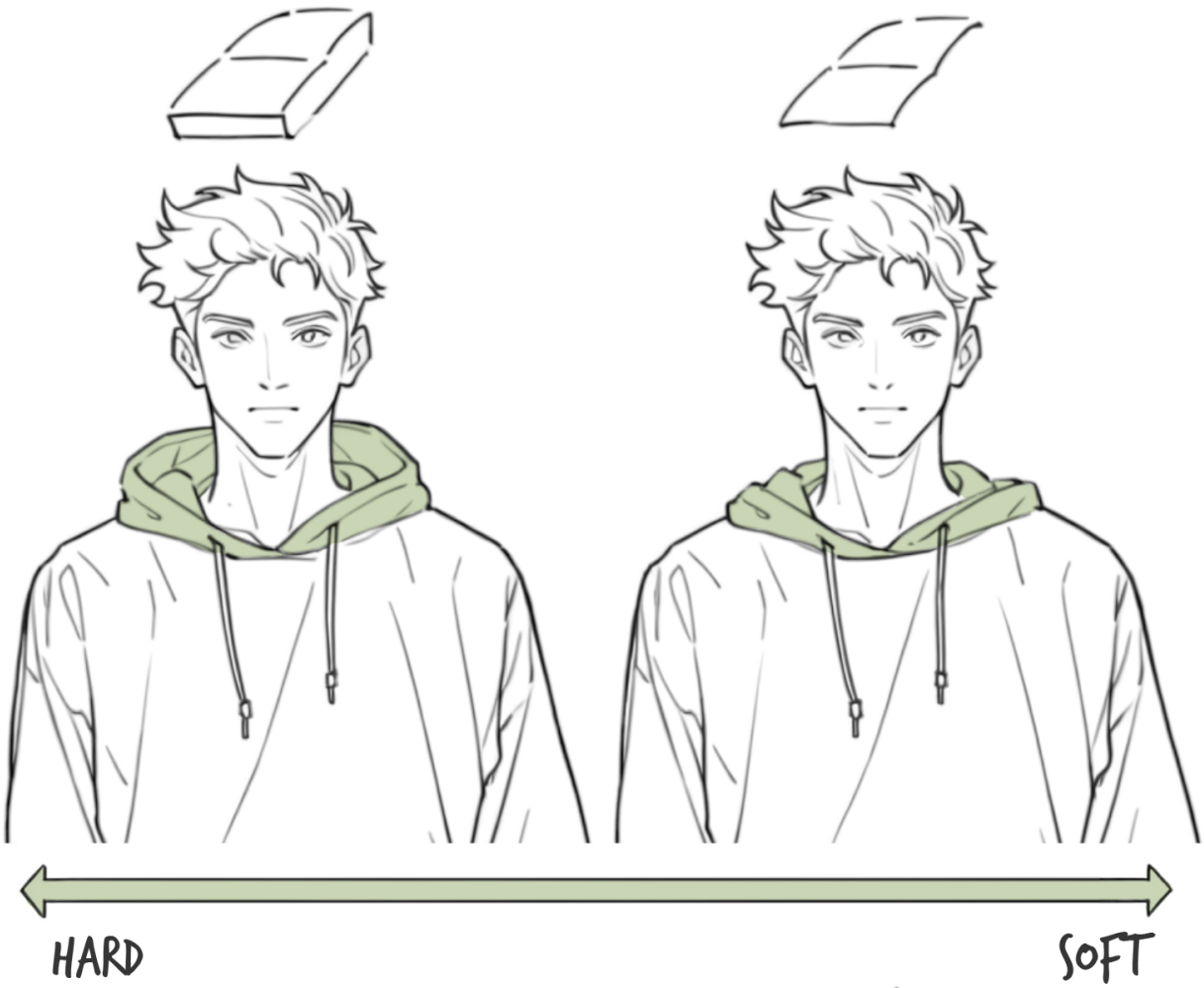
ZIP-UP HOODIE & HOODED JACKET

Unlike a hood, this style has buttons or a zipper on the front that can be opened and closed. When the front is open, it's important to accurately depict the clothing naturally draping.



HIJAB

Due to the nature of the fabric, it creates many folds. These folds are especially concentrated around the ears, neck, and shoulders.

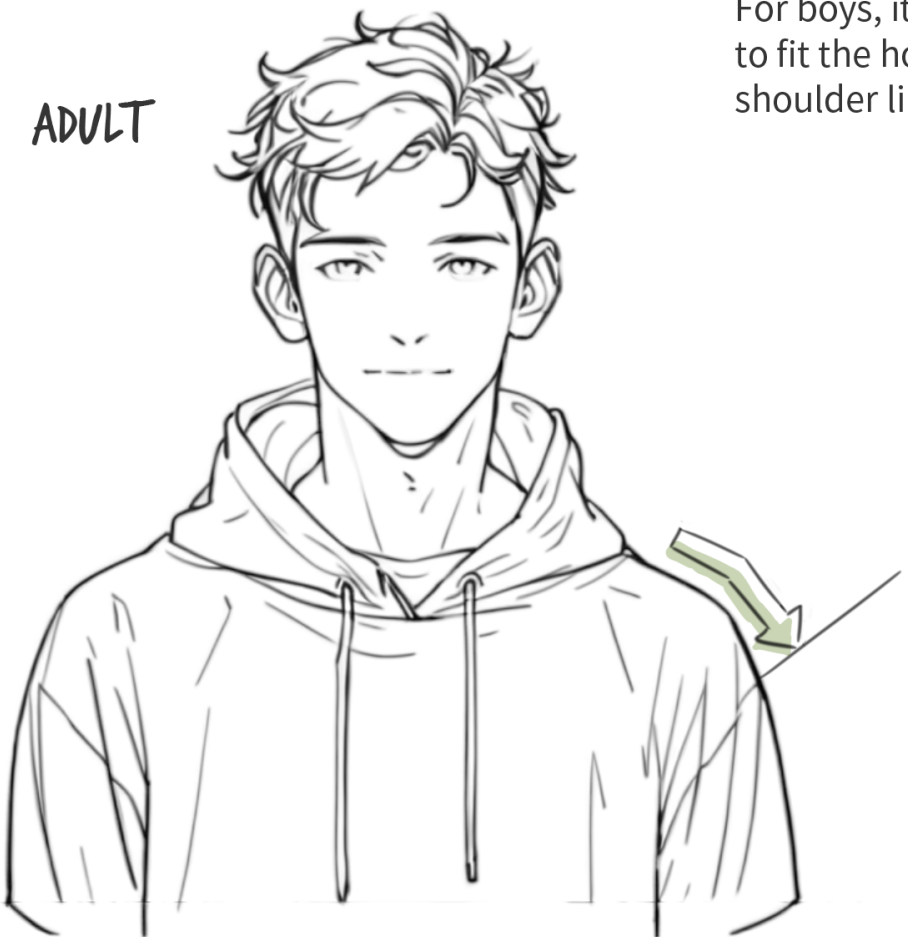


The thicker the hood, the bulkier the hood appears. Additionally, the drape of the garment varies depending on the thickness of the hood.

BOY

For adults, it looks natural to represent the hood as oversized, extending beyond the shoulder line. For boys, it is more natural to fit the hood to the shoulder line.

ADULT



The hood starts to fold at the point where the head ends.

Because it is oversized, many wrinkles form at the ends of the sleeves.

Wrinkles caused by the bulk of hands in the pockets.

STARTING POINT

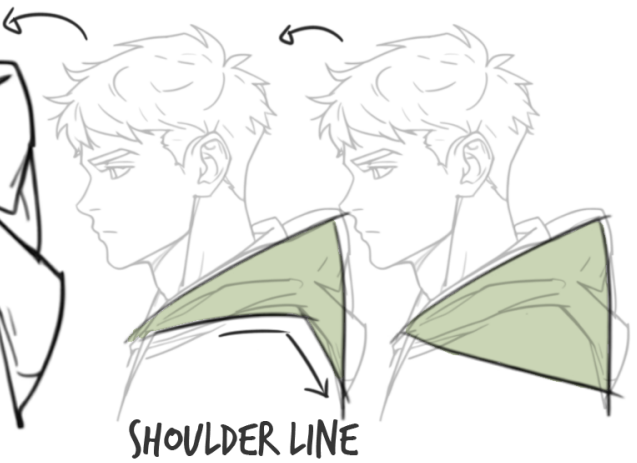
STARTING POINT

STARTING POINTS OF WRINKLES

When the hood is worn, diagonal wrinkles form starting from the head.

HOOD BASIC BASE

When viewed from the side, base the shape on a triangle, making it fold at the shoulder line.



SHIRTS

DIFFERENT WAYS TO WEAR A SHIRT

1.

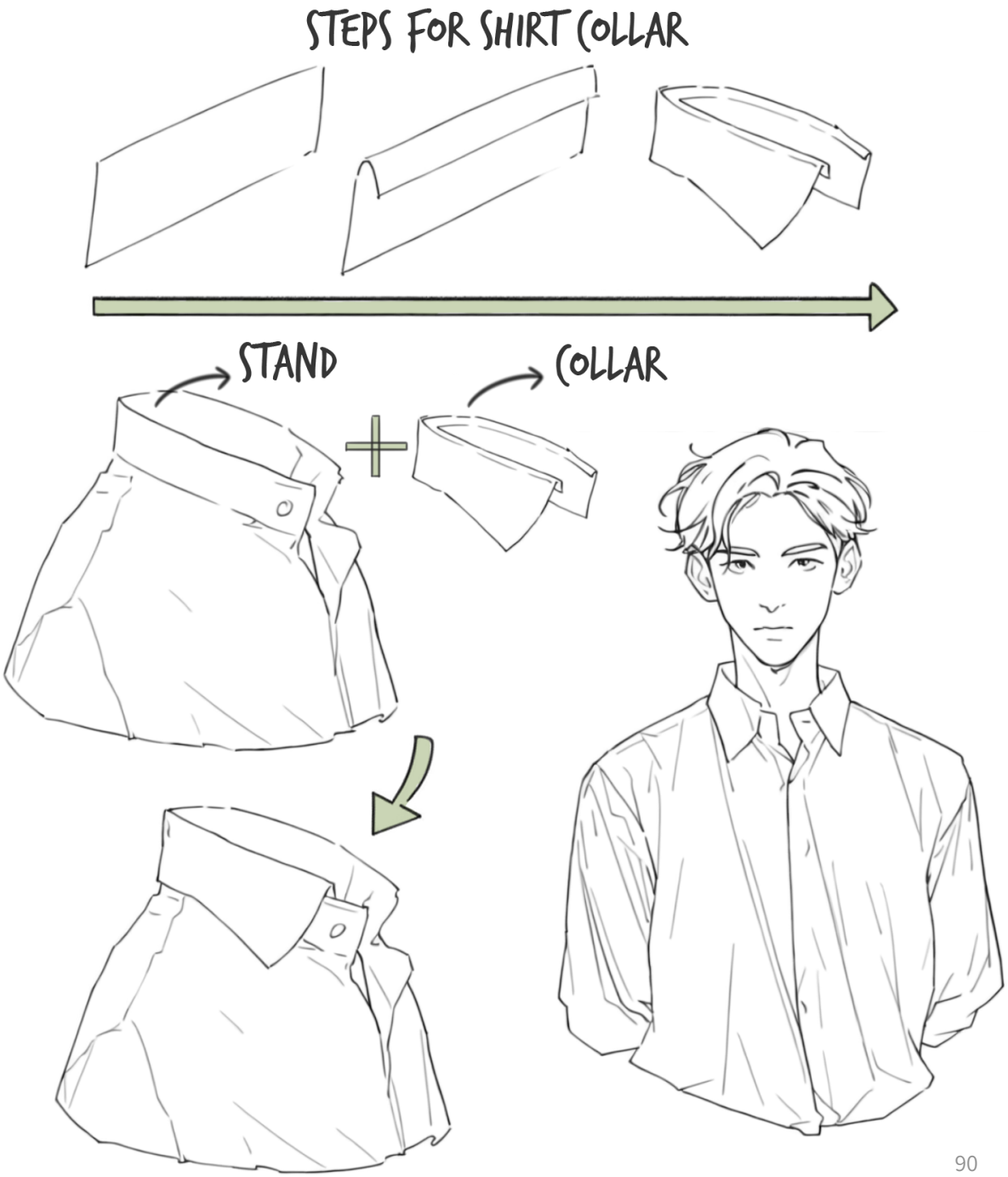
2.

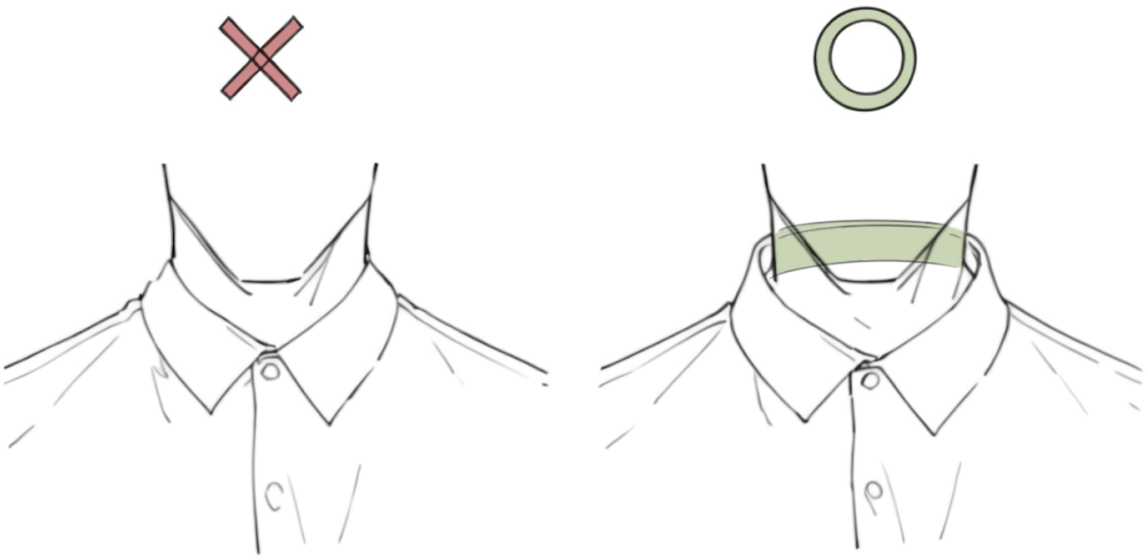
3-1.

3-2.

HOW TO DRAW A SHIRT COLLAR

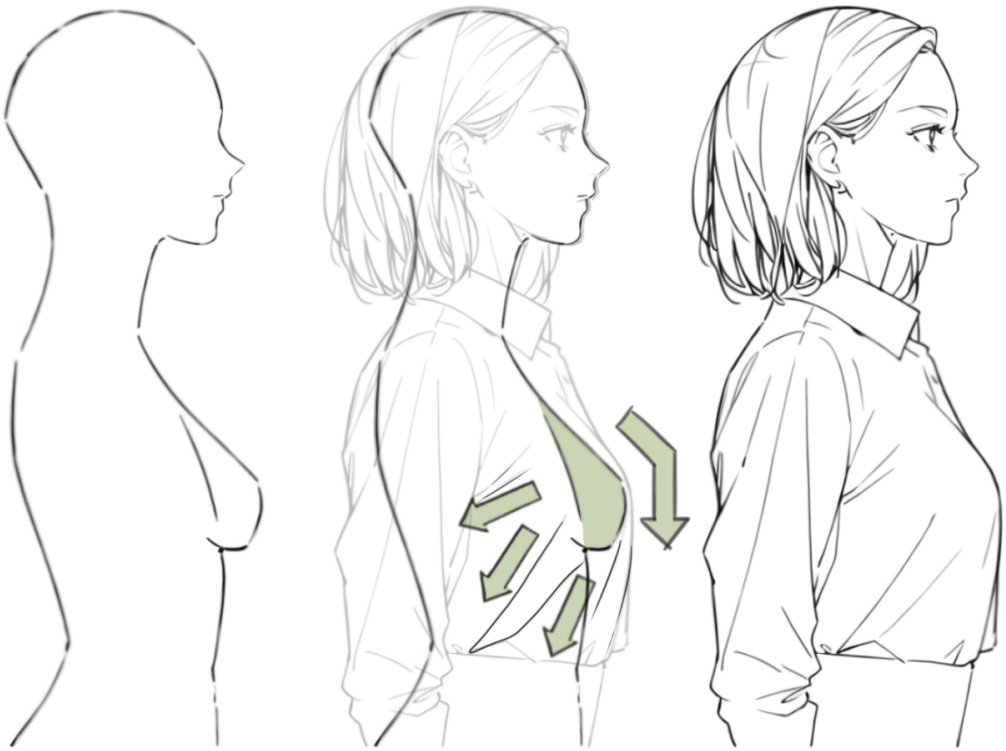
The structure of a shirt collar consists of the stand that wraps around the neck and the collar that covers the stand. To draw it easily, think of it as placing the collar over the basic stand.





Drawing the shirt collar too tight against the neck can look awkward. There should be some space for a natural appearance. Additionally, drawing the collar as if it is wrapping around the neck will make it look even more natural.

A WOMAN WEARING A SHIRT



EMPHASIZE THE SILHOUETTE AND LINES

When drawing a woman wearing a shirt, it is often depicted as form-fitting. The waist is usually slightly tapered, emphasizing the overall silhouette. Since women's chests are more prominent compared to men's, wrinkles can form near the buttons.

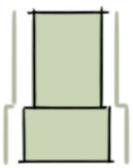
TUCKED-IN & UNTUCKED

When the hem is tucked into the pants, the waistline is revealed, accentuating the body shape and making the legs appear longer. In contrast, leaving the hem out provides a more casual and relaxed feel.

TUCKED IN

UNTUCKED

DIFFERENCES IN WRINKLES WHEN ROLLING UP SLEEVES

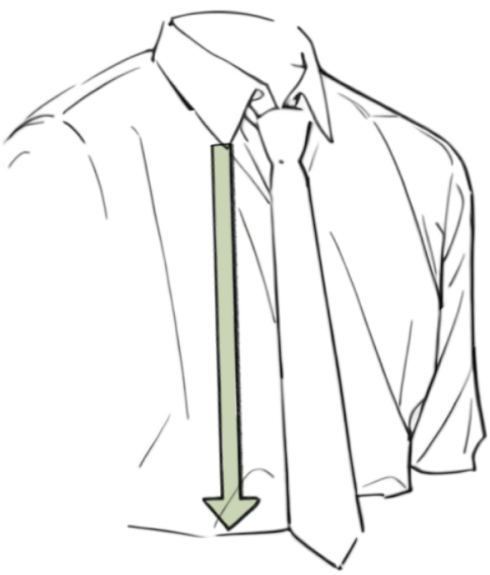


FOLDING UP

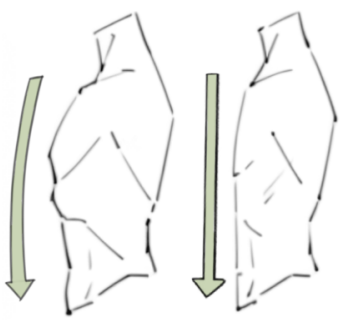
PUSHING UP

There are significant differences in the wrinkles when sleeves are rolled up versus pushed up. Rolling up the sleeves tends to create fewer wrinkles, while pushing them up results in more.

NECKTIE FLOW BY BODY TYPE



If a man has prominent chest muscles, the necktie will drape over them. For a slim man, the necktie will hang straight down.

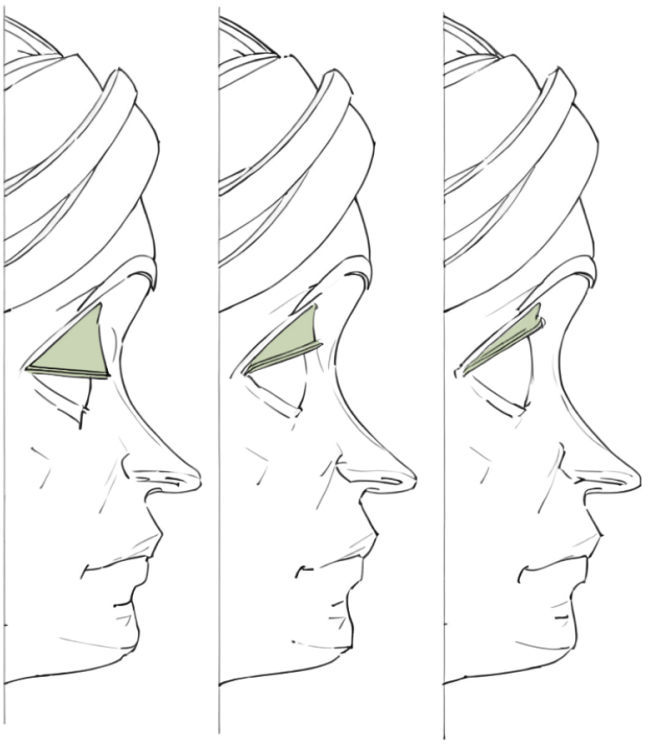


CHARACTER STYLE& REFERENCE

CHARACTER - 1

This character is a middle-aged woman in her 40s with large, sleepy eyes. She has a rigid personality with a slightly sharp edge. She always prefers to wear her hair tied back.

CHARACTERISTIC

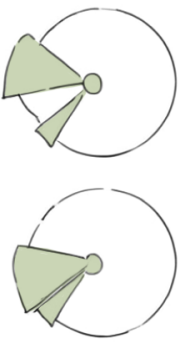


SLEEPY EYES

Bella is characterized by her sleepy eyes. Half-closed eyes can give a weary or chic impression.

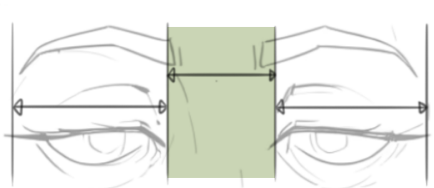
OPENING&CLOSING

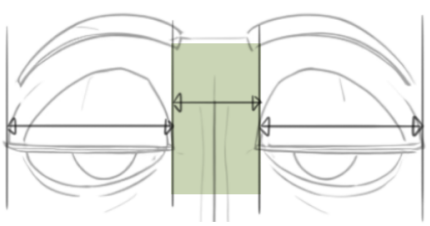
This is the principle of how eyes move. It's easier to understand if you imagine something slightly covering the eyeball.



REALISTIC

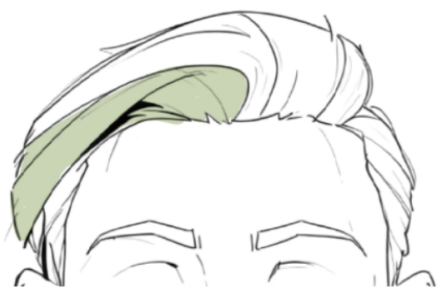
CARTOONISH

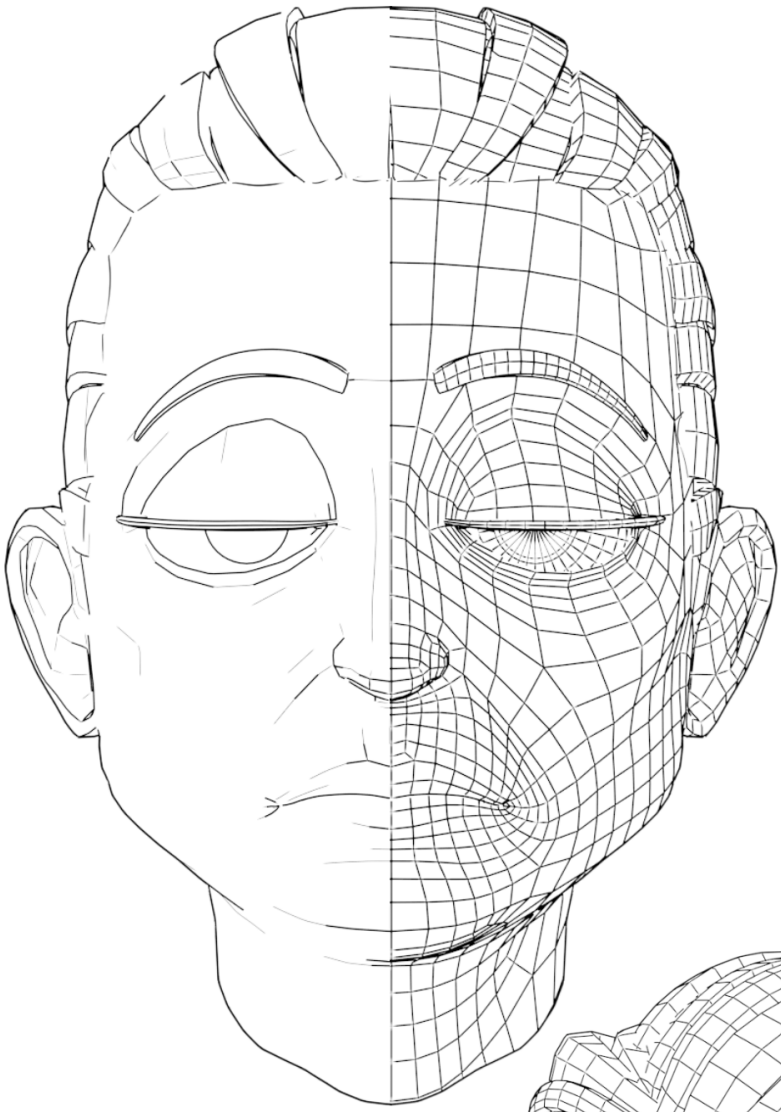


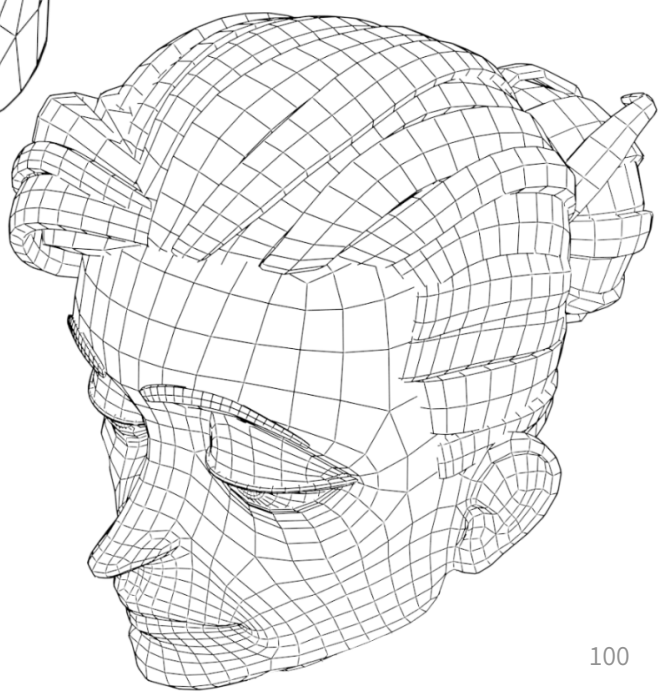


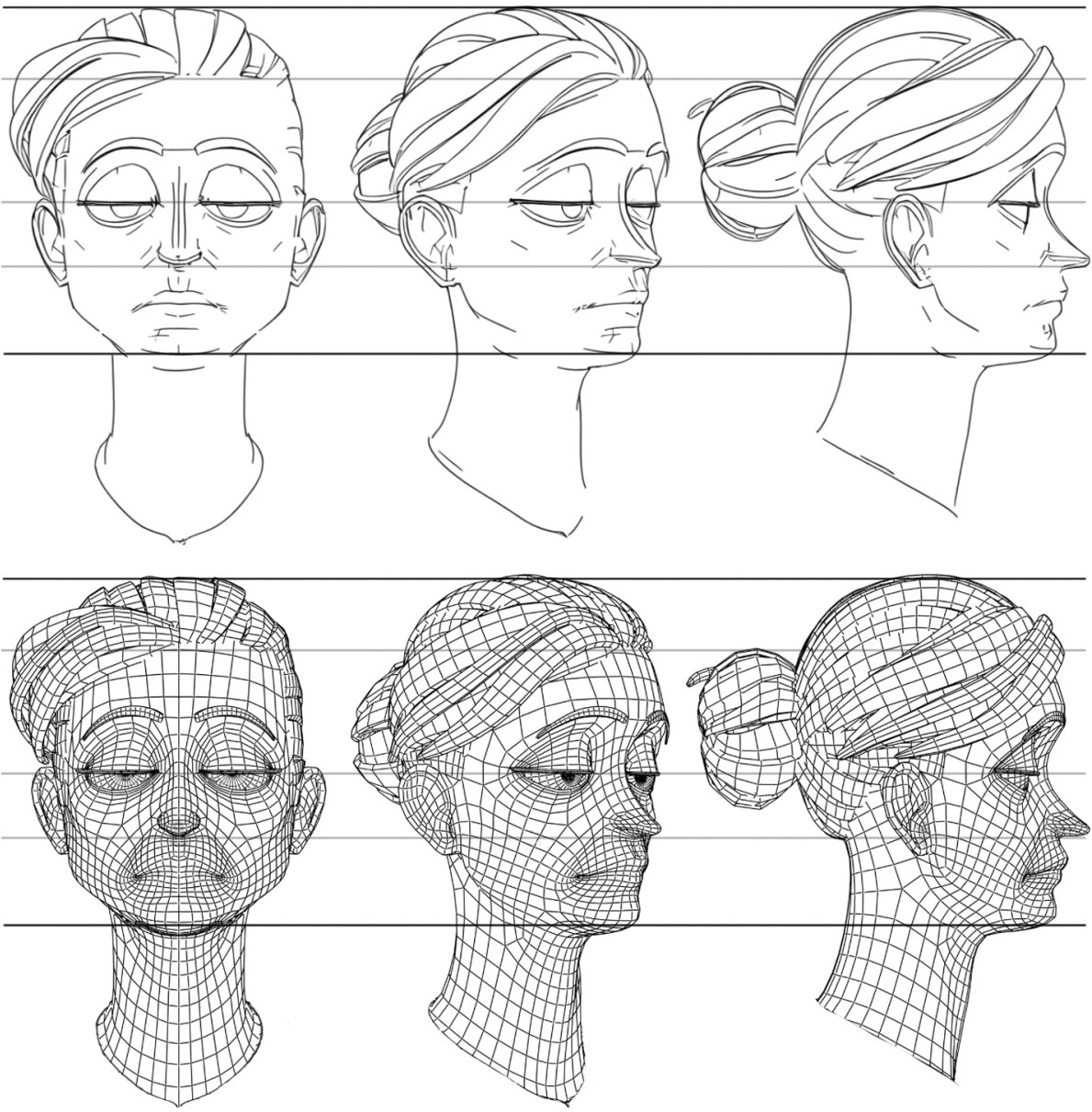
EMPHASIZING FEATURES

When drawing in a cartoonish style, emphasize the character's features more prominently.

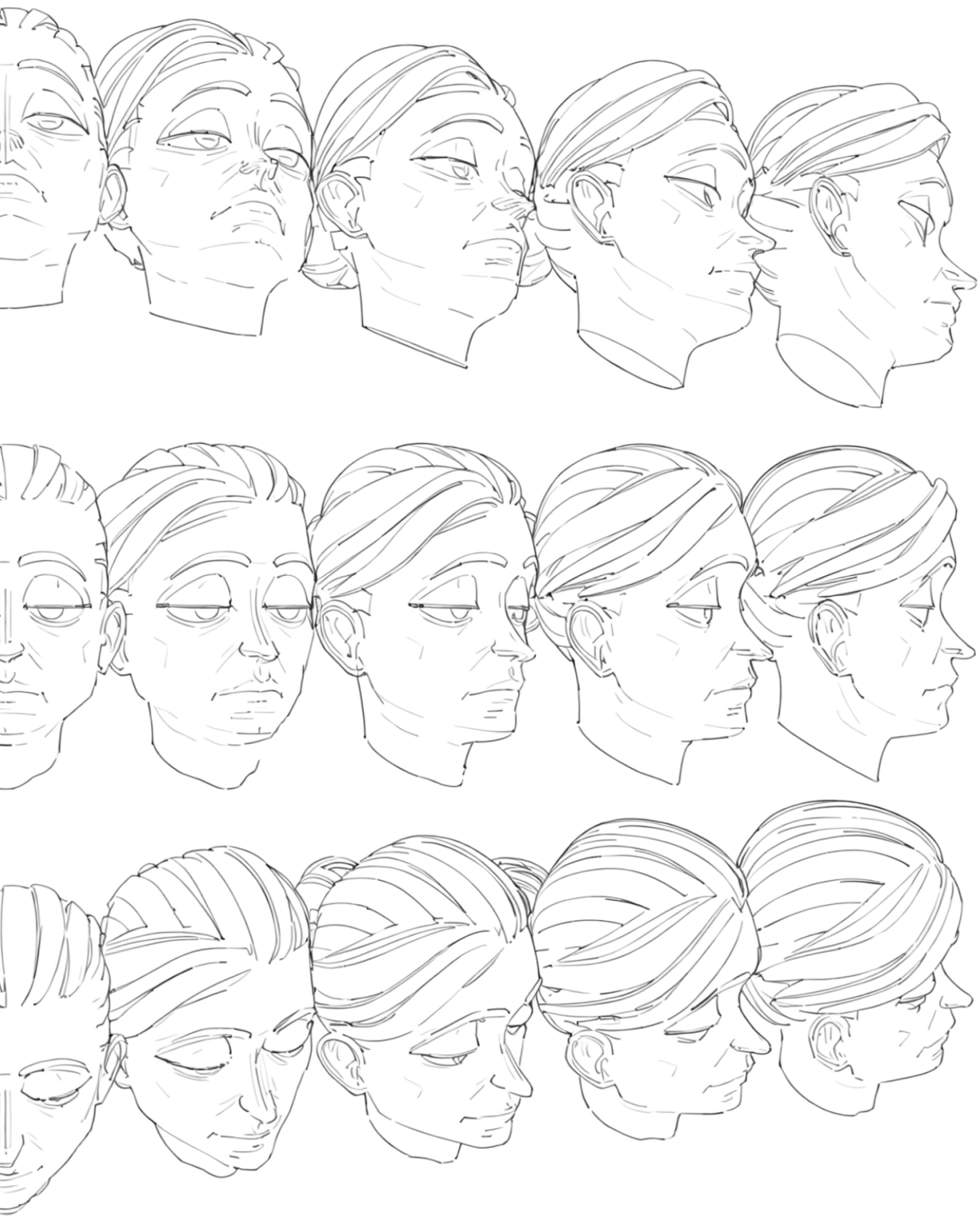


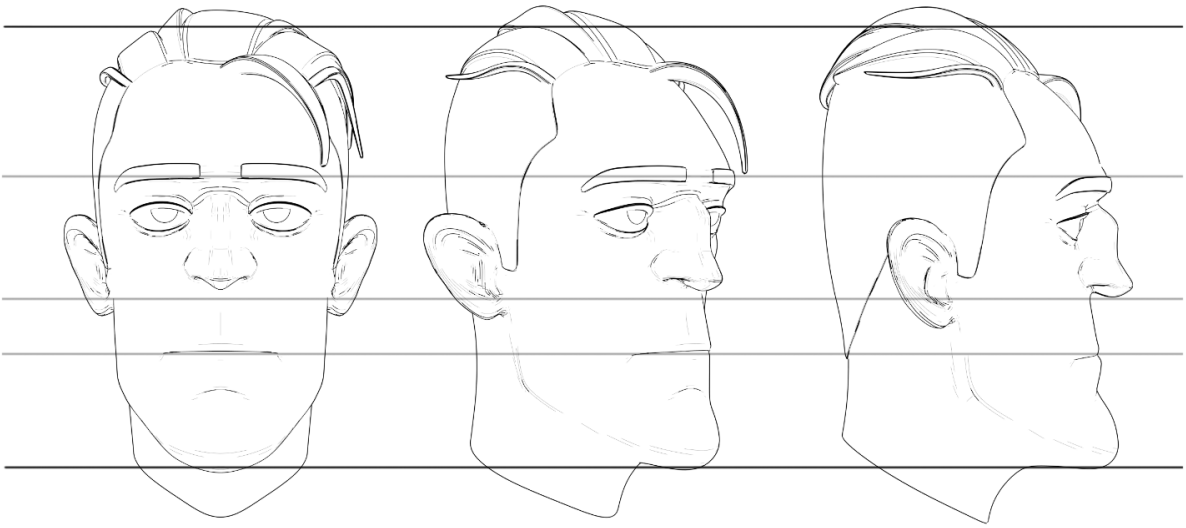






VARIOUS DEPICTIONS

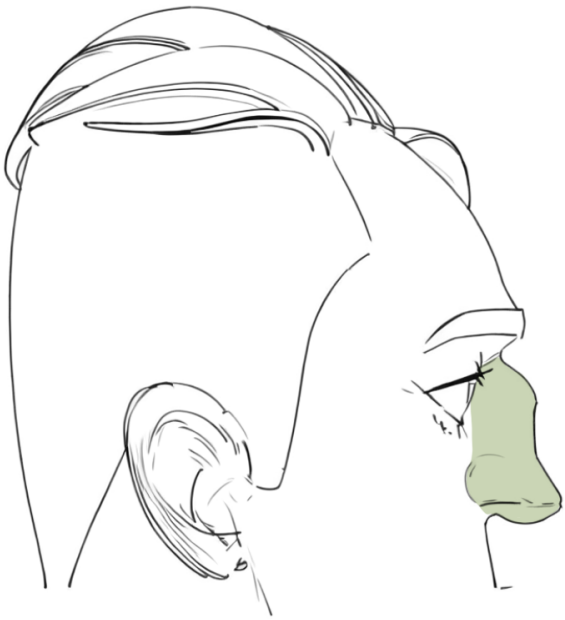




CHARACTER – 2

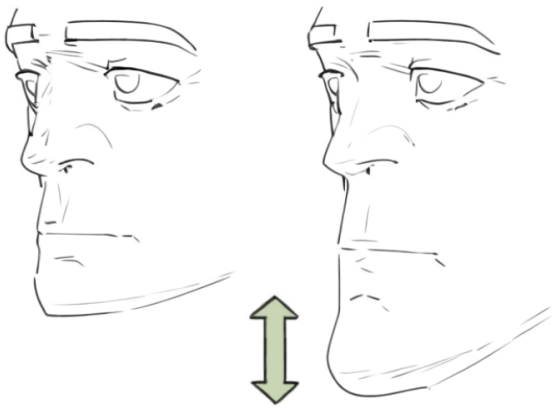
This is a male character with a large nose and a long face. He has a masculine personality and is diligent in his work. He has a somewhat tired appearance.

CHARACTERISTIC

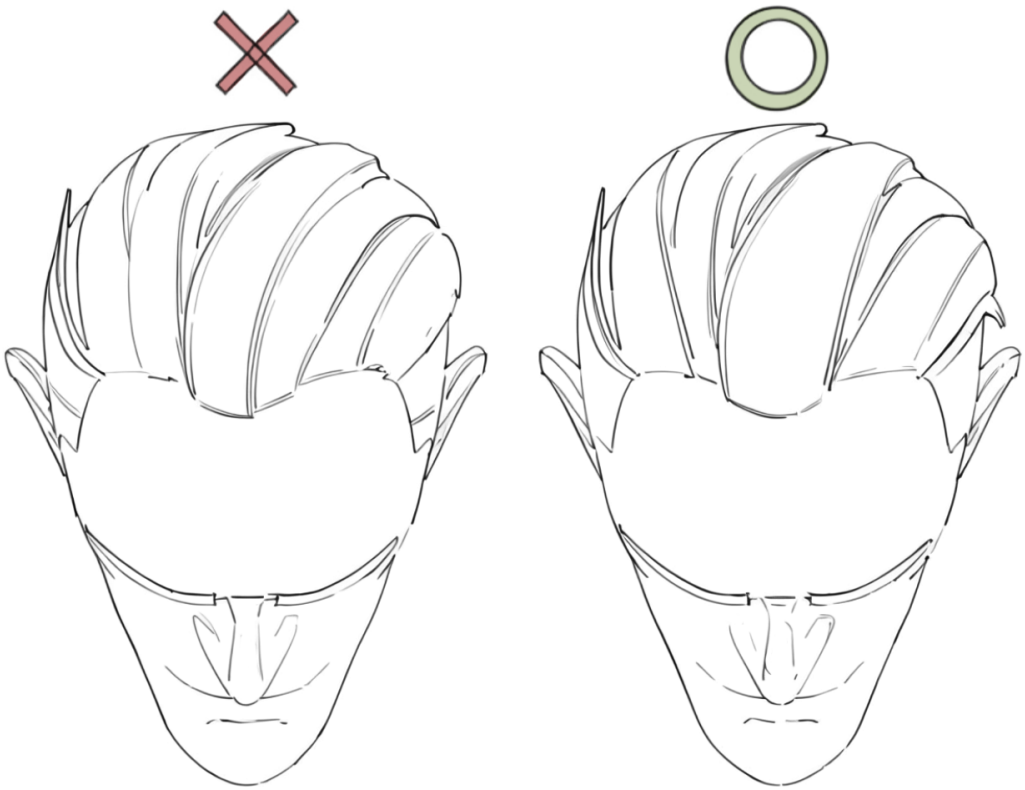


A hawk-shaped nose with sharper nostrils can be rendered to enhance a masculine expression.

Extending a protruding jaw can further accentuate the character's features.

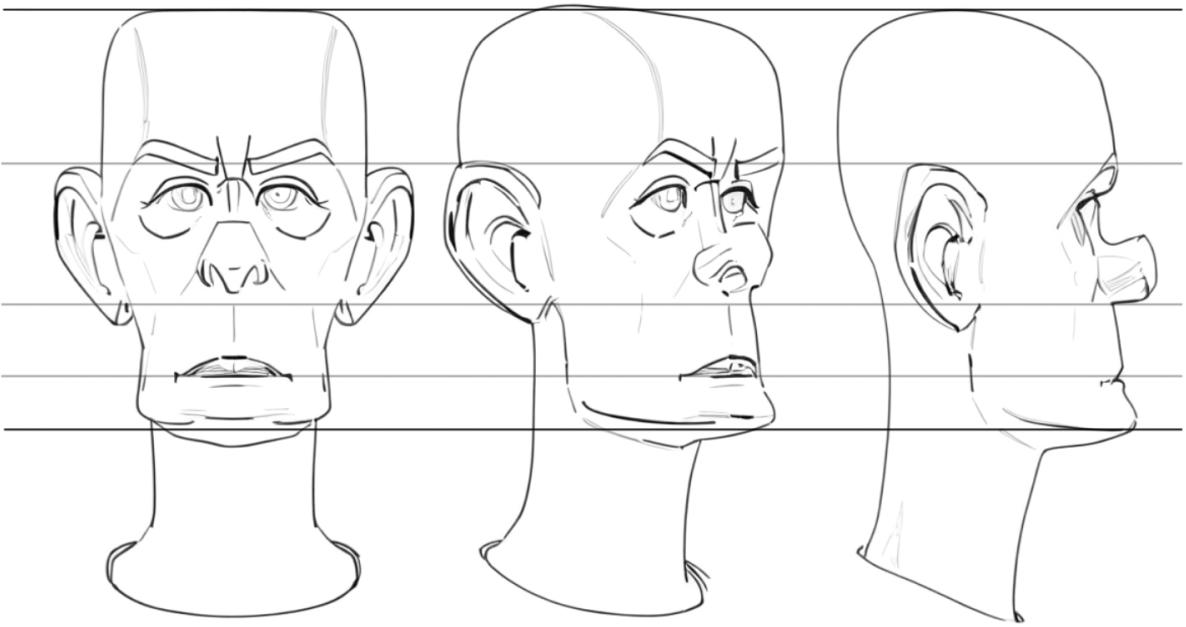


When styling slicked-back hair, the spacing between the strands should not be uniform; it needs to be irregular. This principle holds true for most styles.



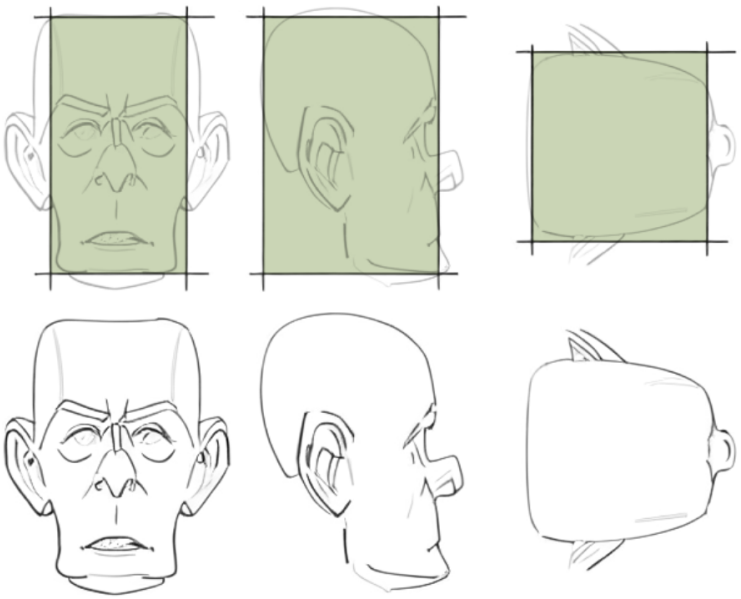
POINT

In a slicked-back hairstyle, pull out some strands from the front to create highlights.



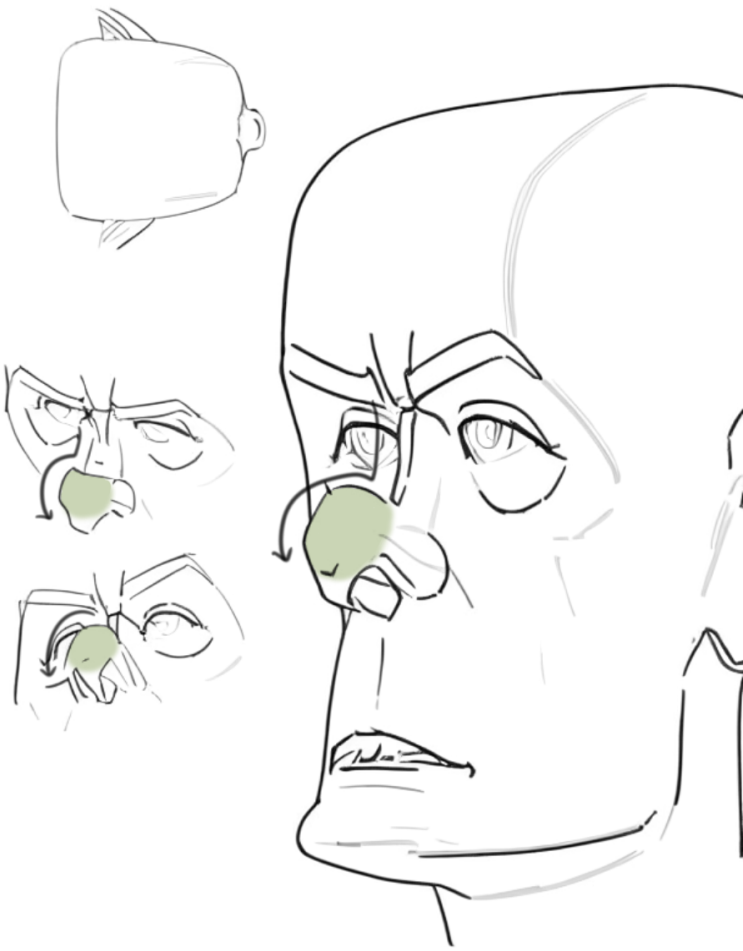
CHARACTER - 3

This is a male character with a bald head and large ears. He has an angry expression, with eyebrows always raised and a furrowed brow.



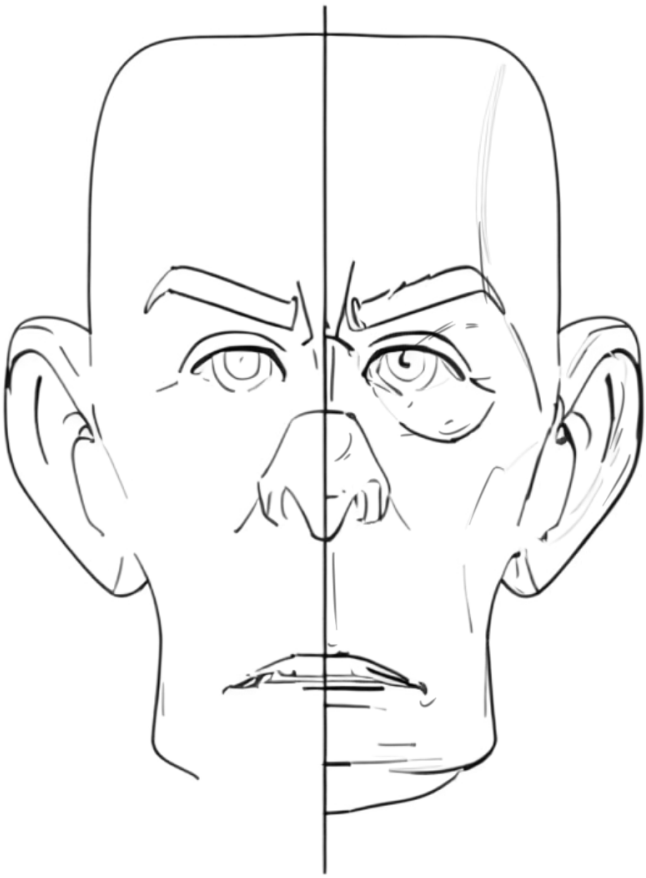
RECTANGULAR SHAPE

His face is drawn with angular features, appearing square from any angle.



BIG NASAL ALAE

Draw his nose bridge flat and his nostrils large to create a contrasting effect.

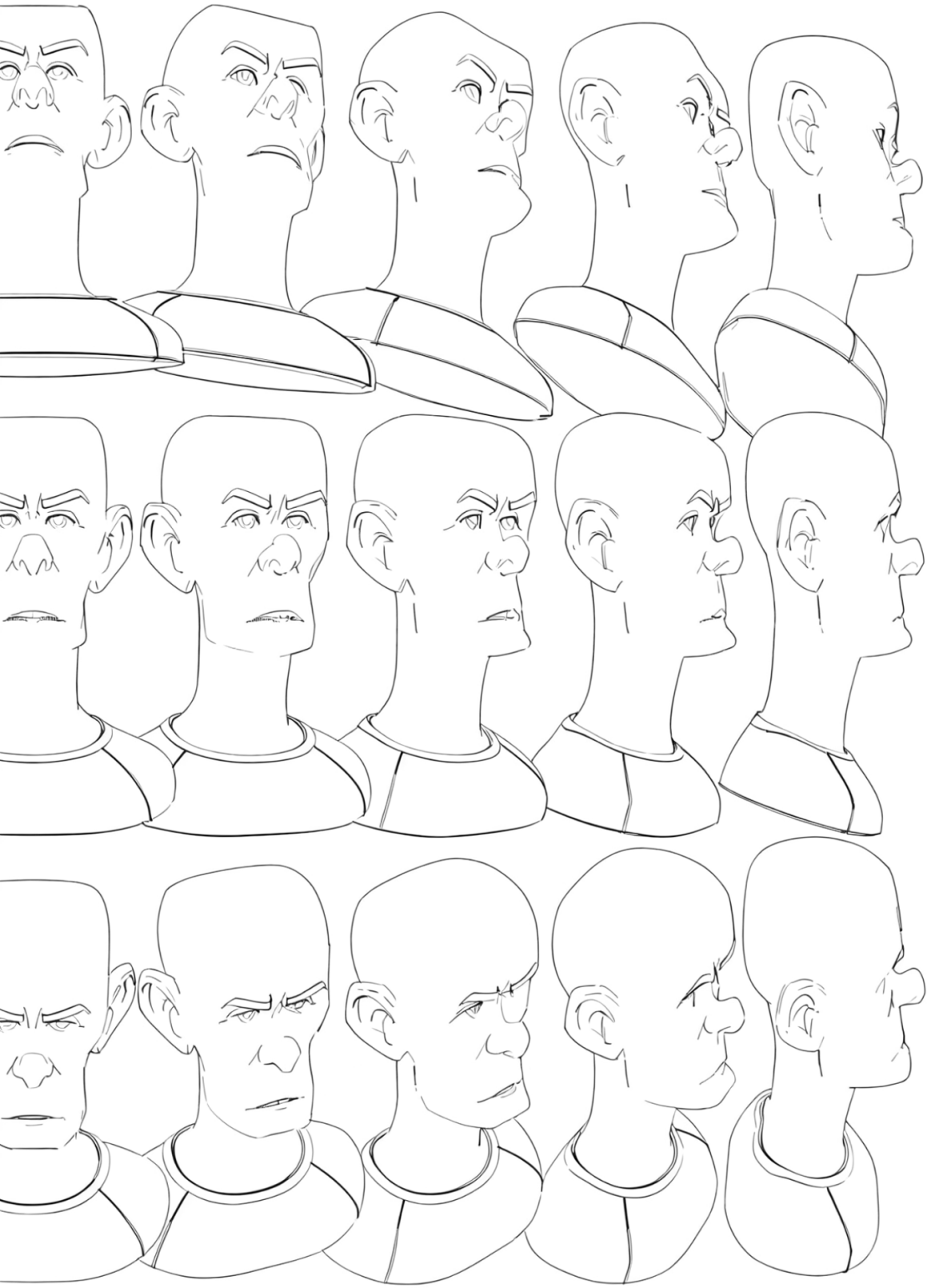


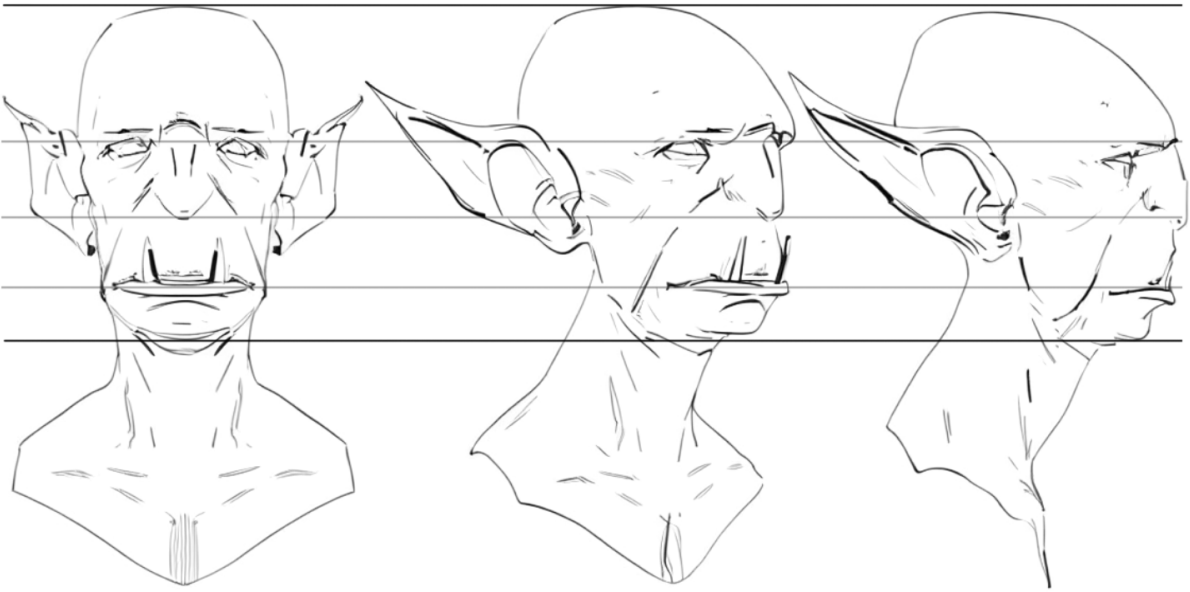
DIFFERENCE IN DESCRIPTION

Even with the same character, angle, and drawing style, the level of detail can vary with the number of lines used. However, rather than simply adding more lines, it's important to understand the shape and character, and build the lines accordingly.

SIMPLE

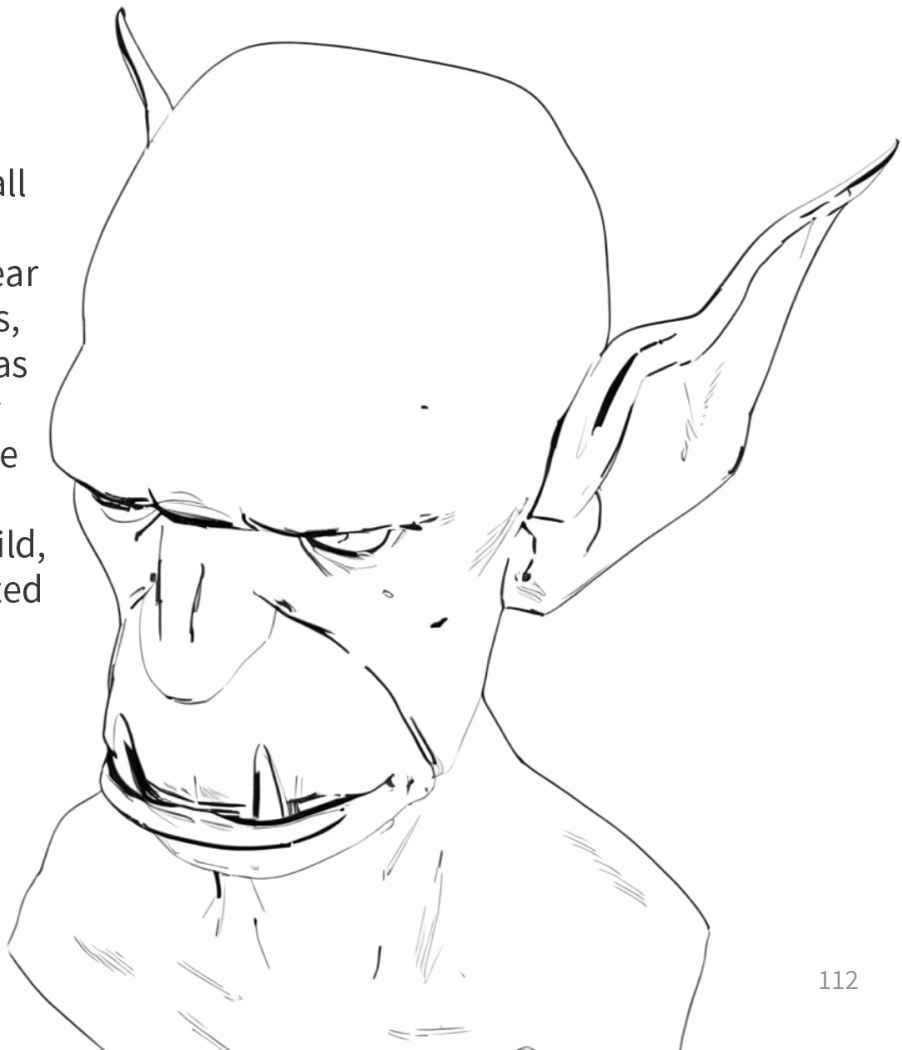
DETAILED





GOBLIN

Goblins are small monsters that frequently appear in fantasy works, often depicted as cunning and sly villains. They are generally small and slight in build, with long, pointed ears and sharp teeth.



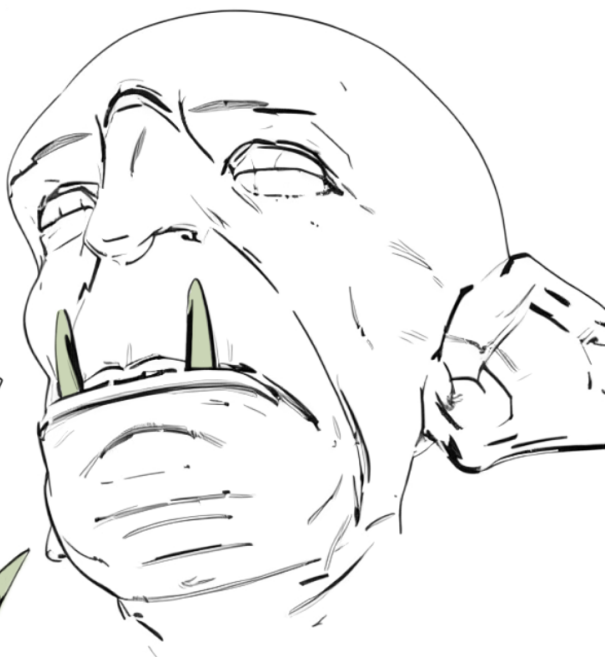
3 CHARACTERISTICS

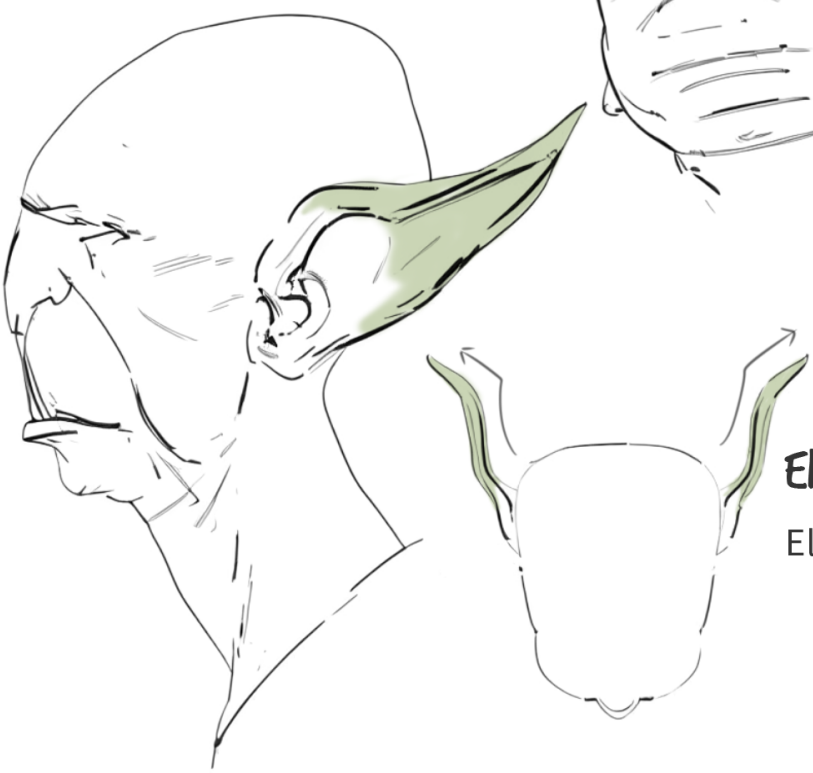
PROTRUDING CHIN

Lengthen the philtrum, make the chin short, and depict it as protruding.

PROTRUDING TEETH

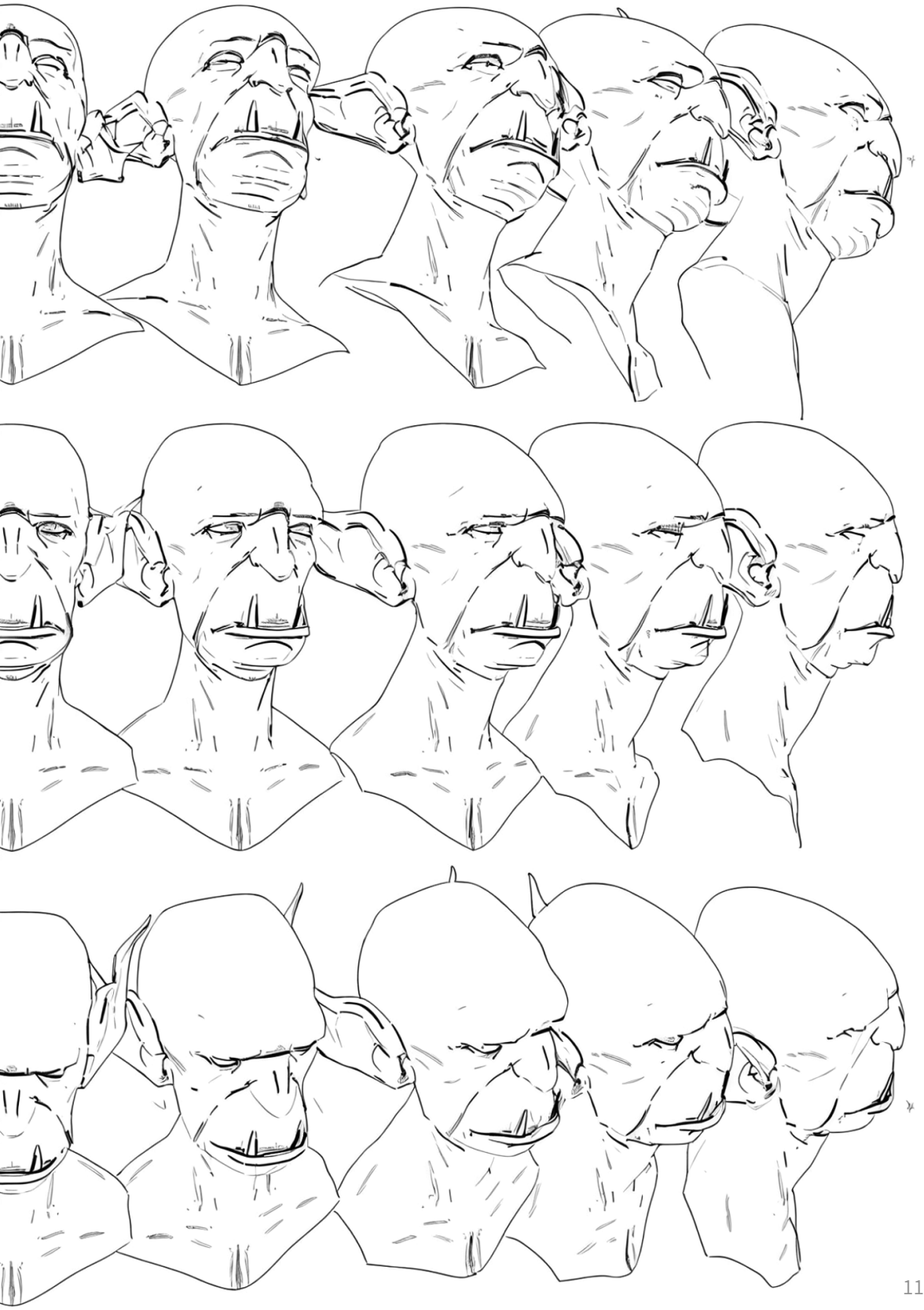
Extend the two teeth from the lower jaw up to the philtrum.



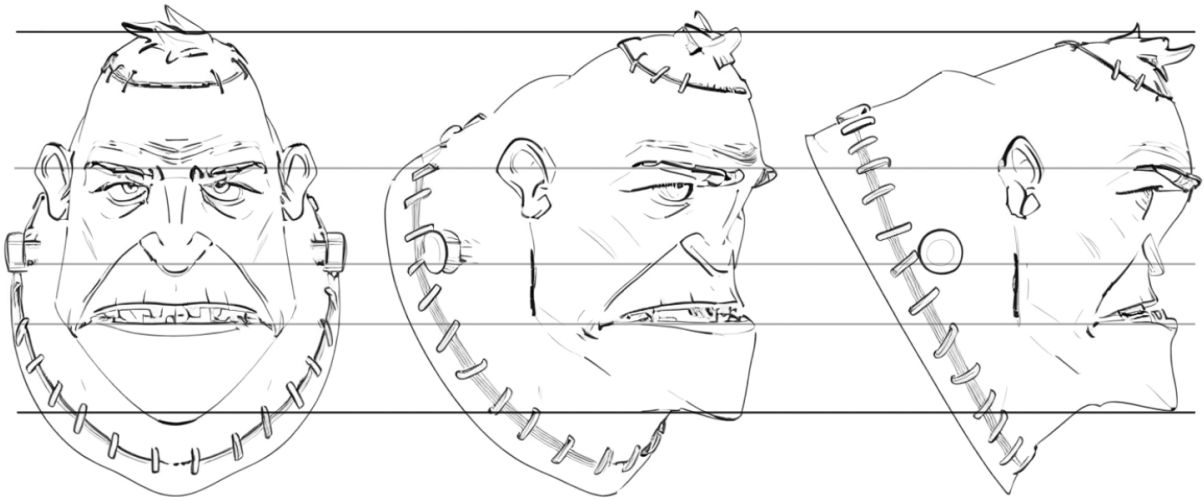


ELF EARS

Elf ears add mystery.

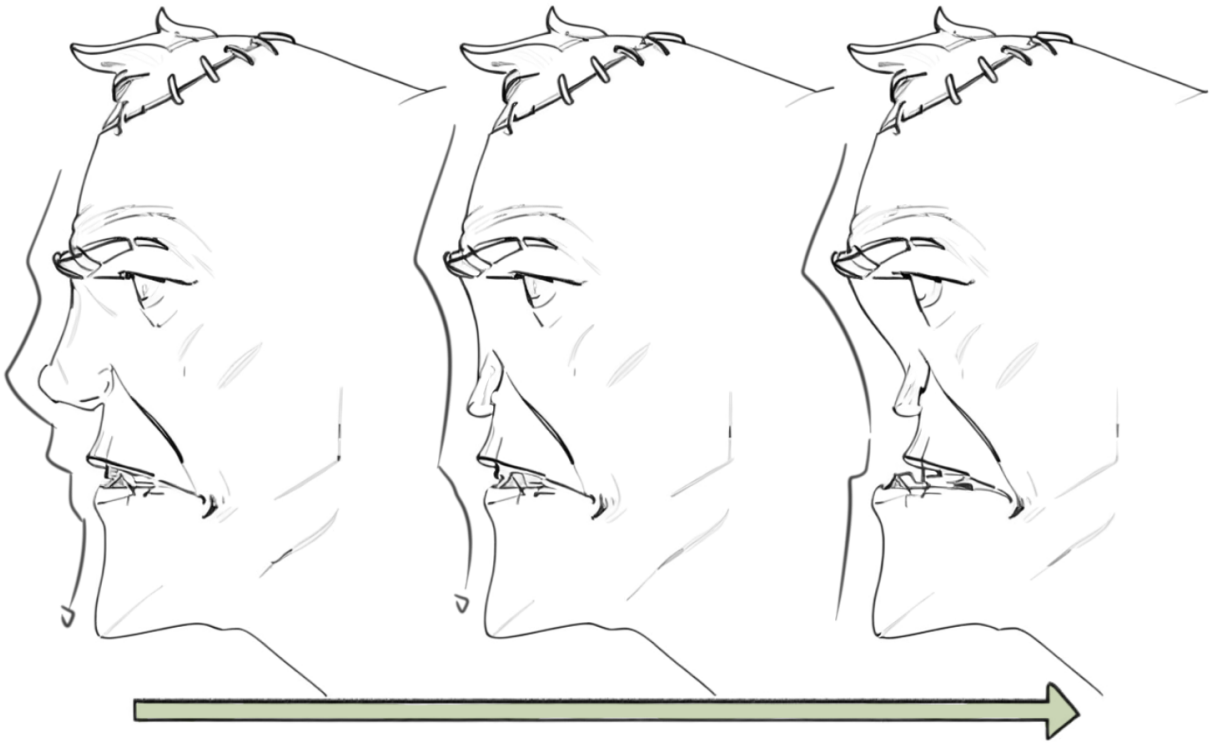


VARIOUS DEPICTIONS OF GOBLINS



ORC

Orcs are a race that frequently appears in fantasy works, often depicted as villains or warriors. They are larger and more heavily built than humans, typically possessing great strength and stamina.

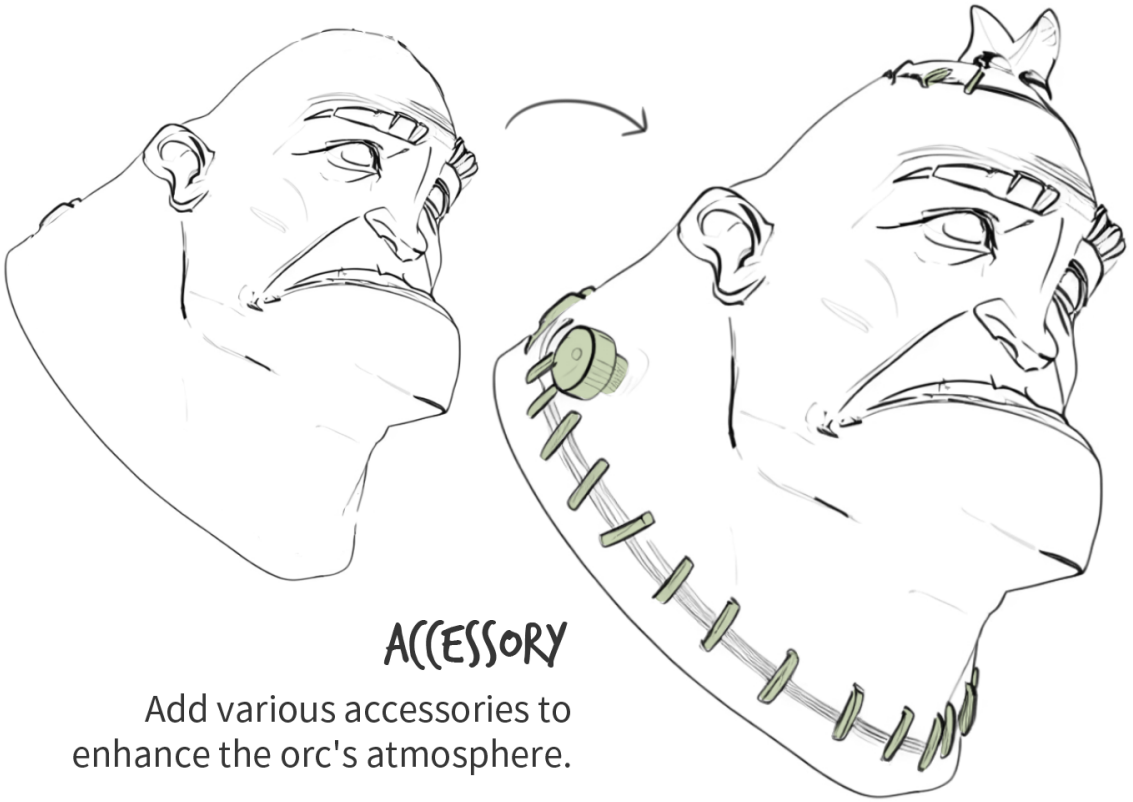


NOSE&MOUTH

Create a sunken face by gradually indenting the nose and upper lip.

PENTAGON-SHAPED FACE

The character has a well-developed, angular jaw and a pentagon-shaped face.

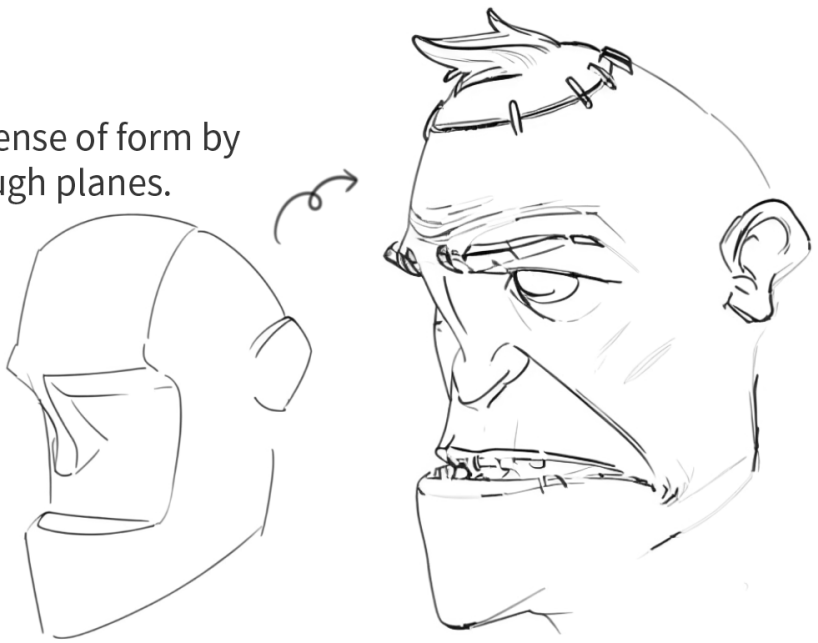


ACCESSORY

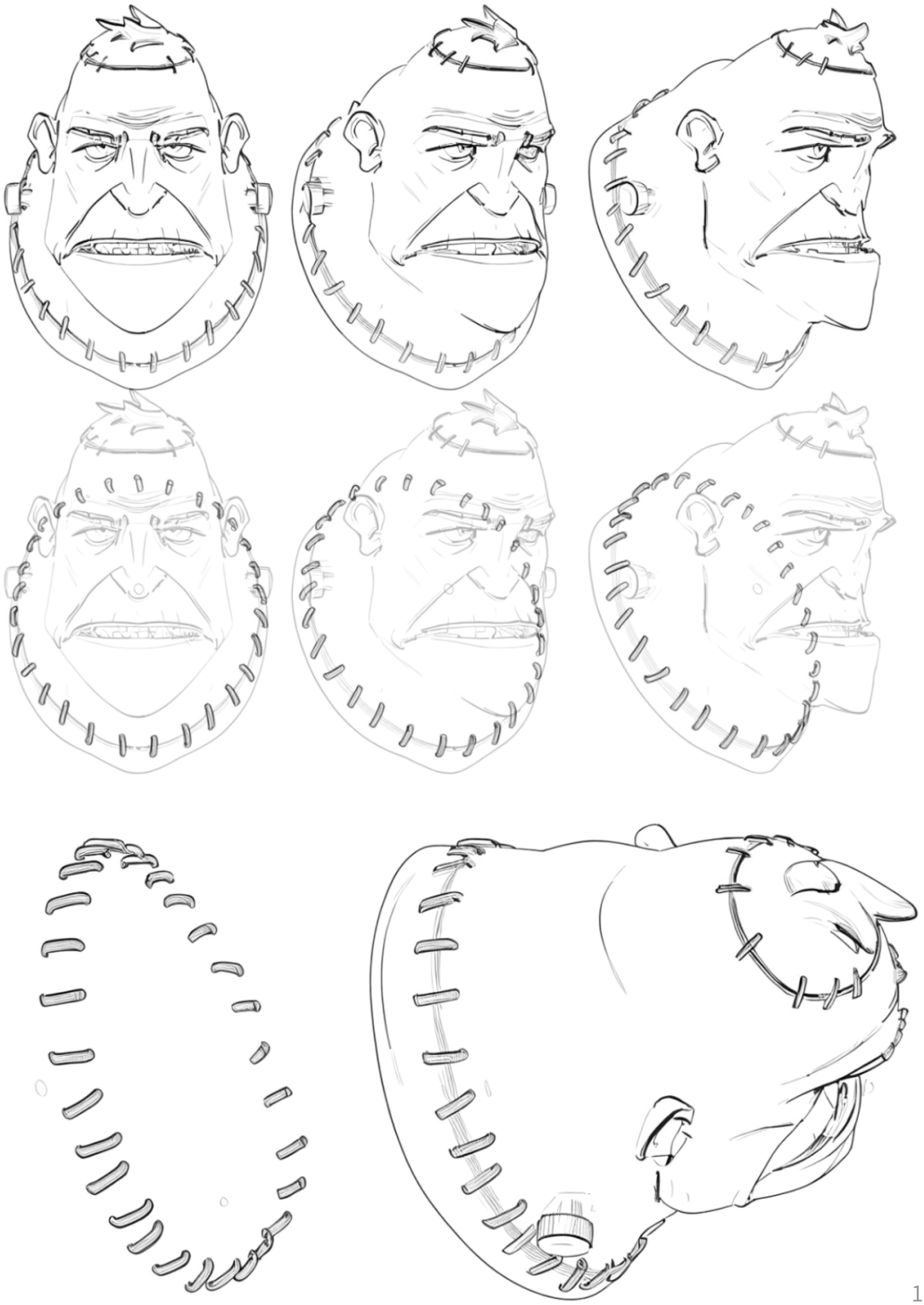
Add various accessories to enhance the orc's atmosphere.

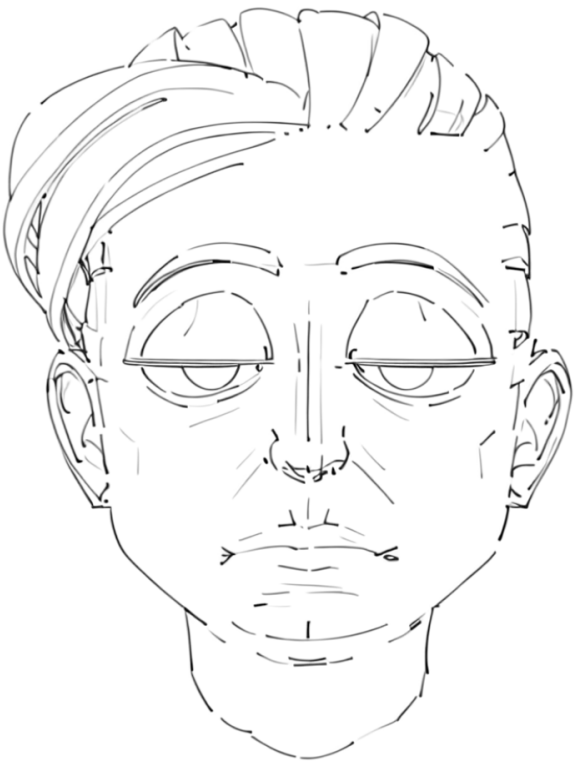
PLANES

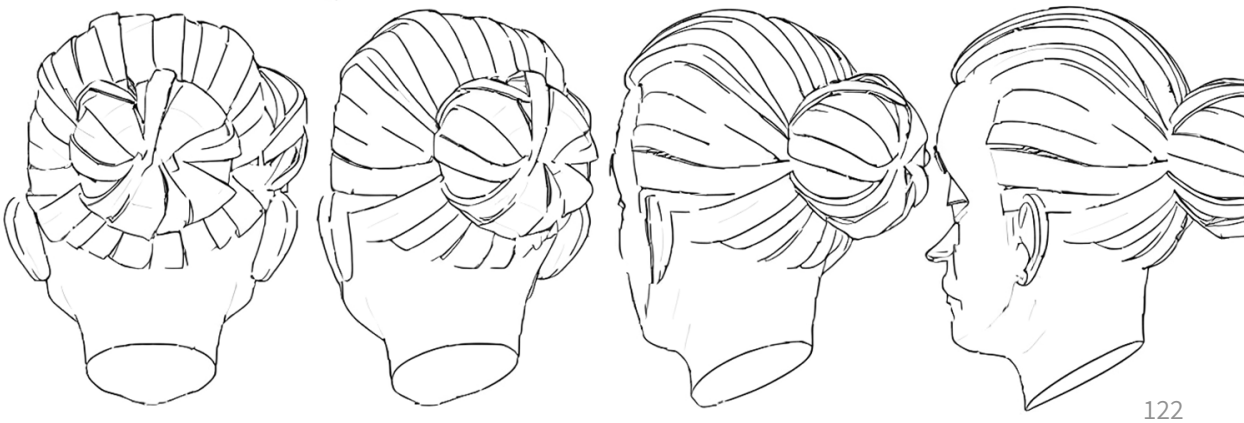
Capture the sense of form by drawing through planes.

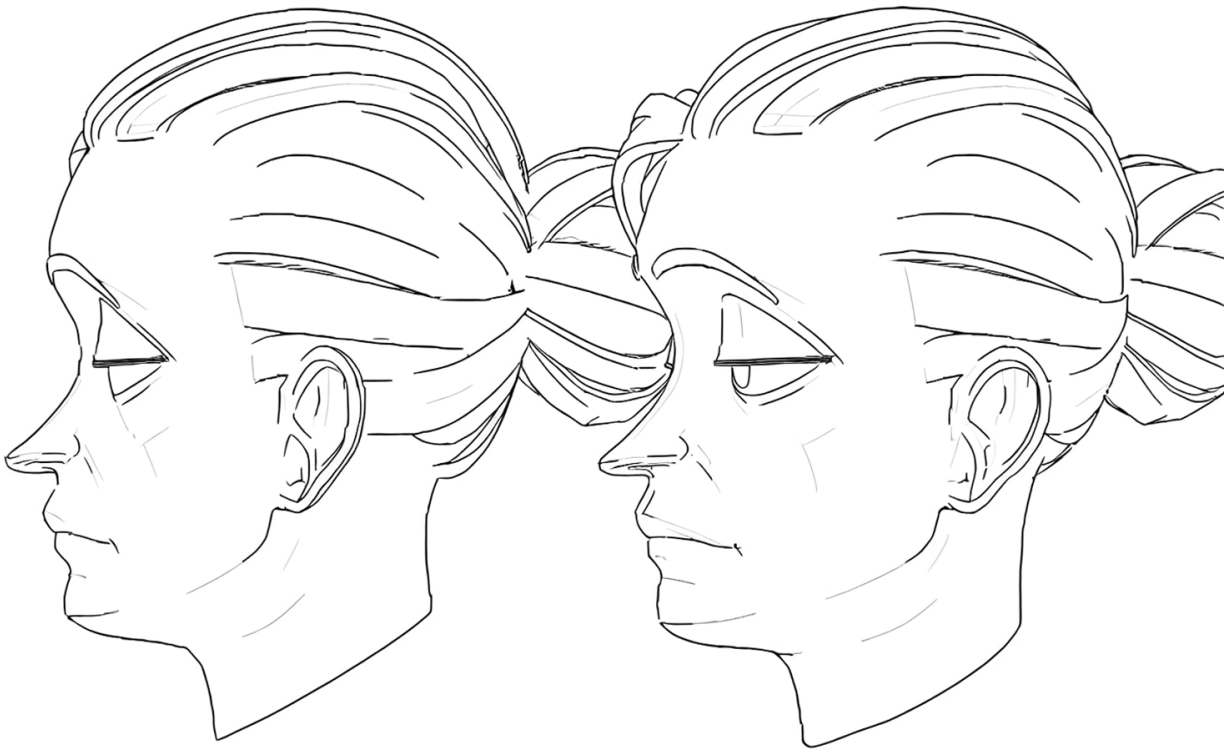


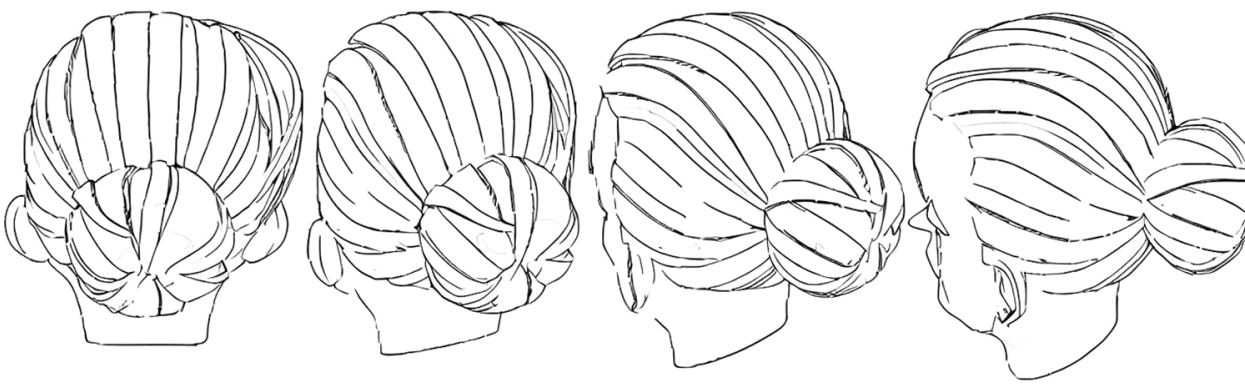
When adding accessories, consider their shape and draw them with a sense of dimension.

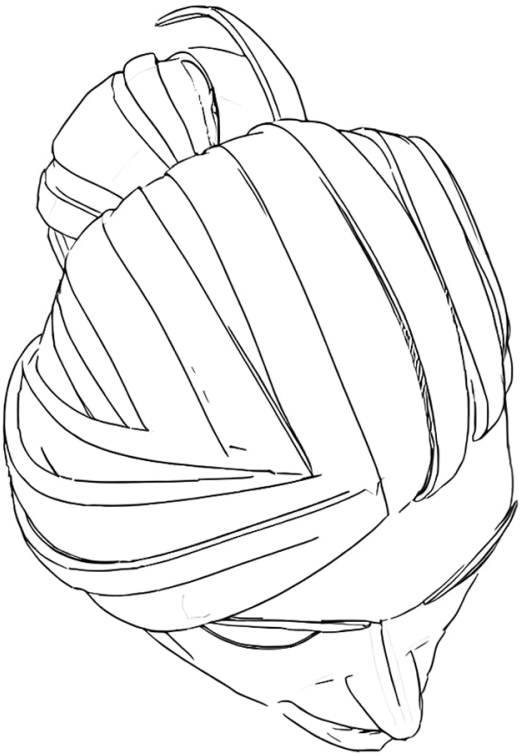


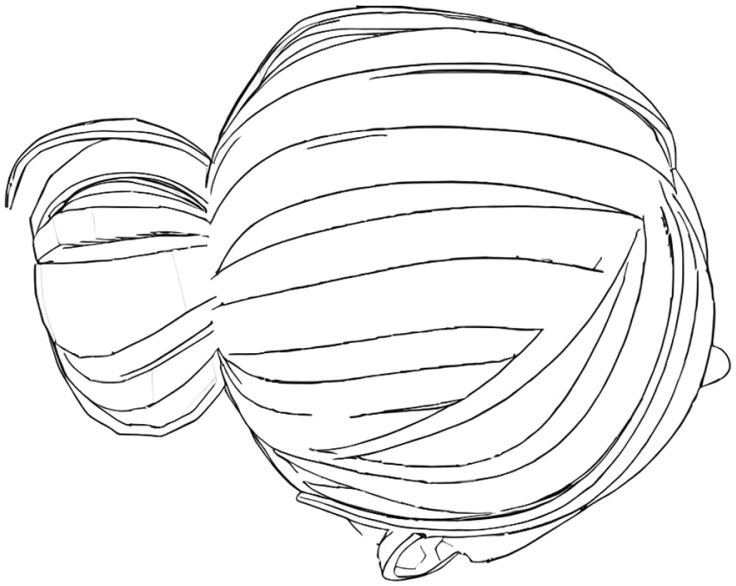


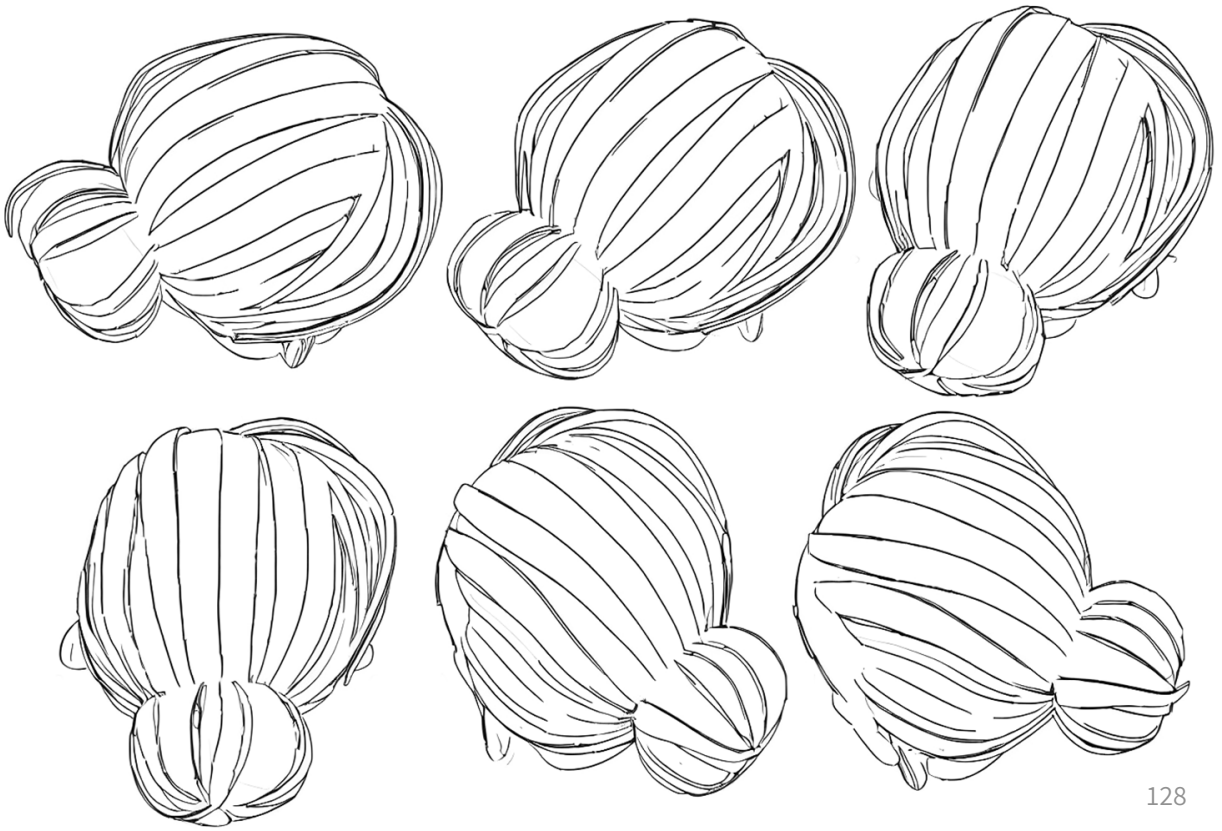


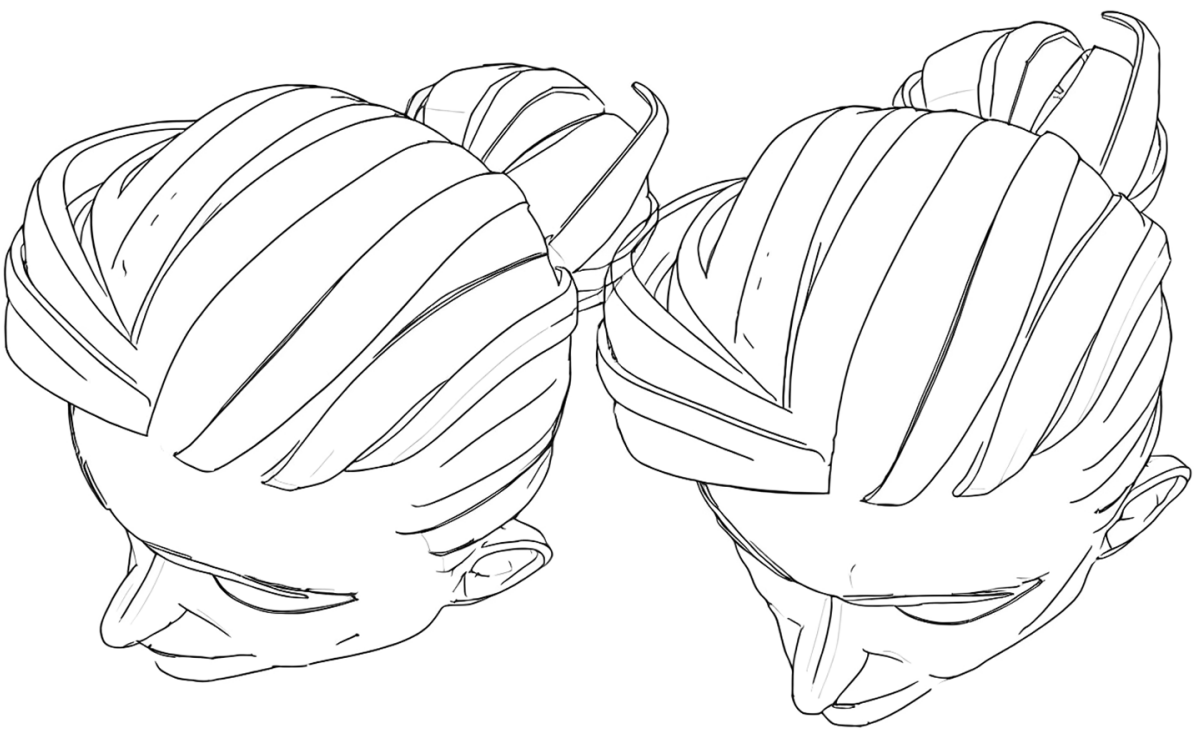


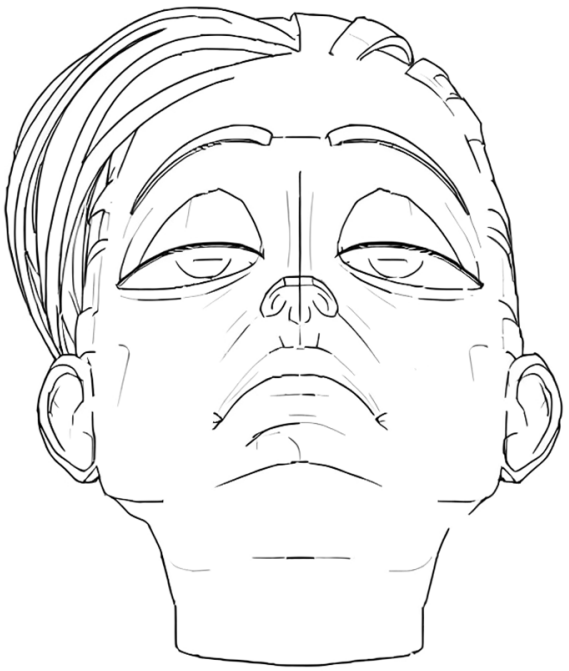


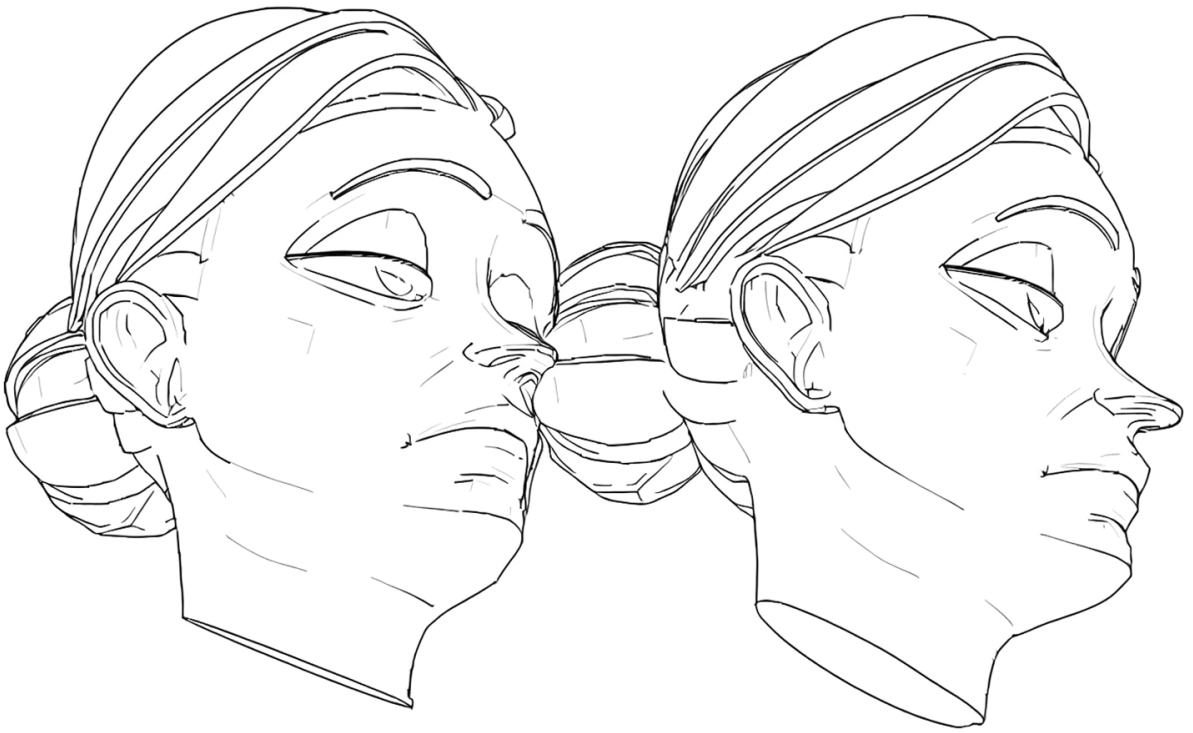


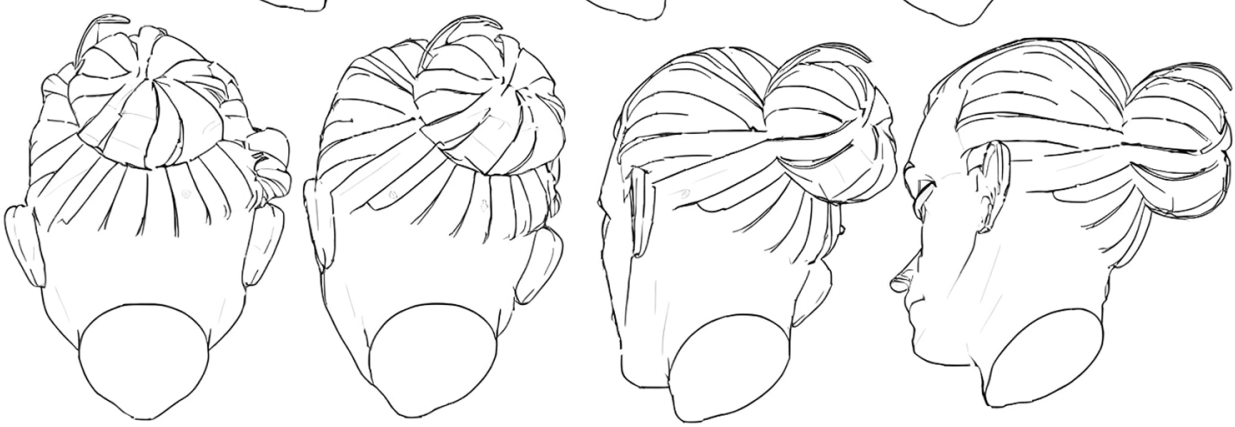


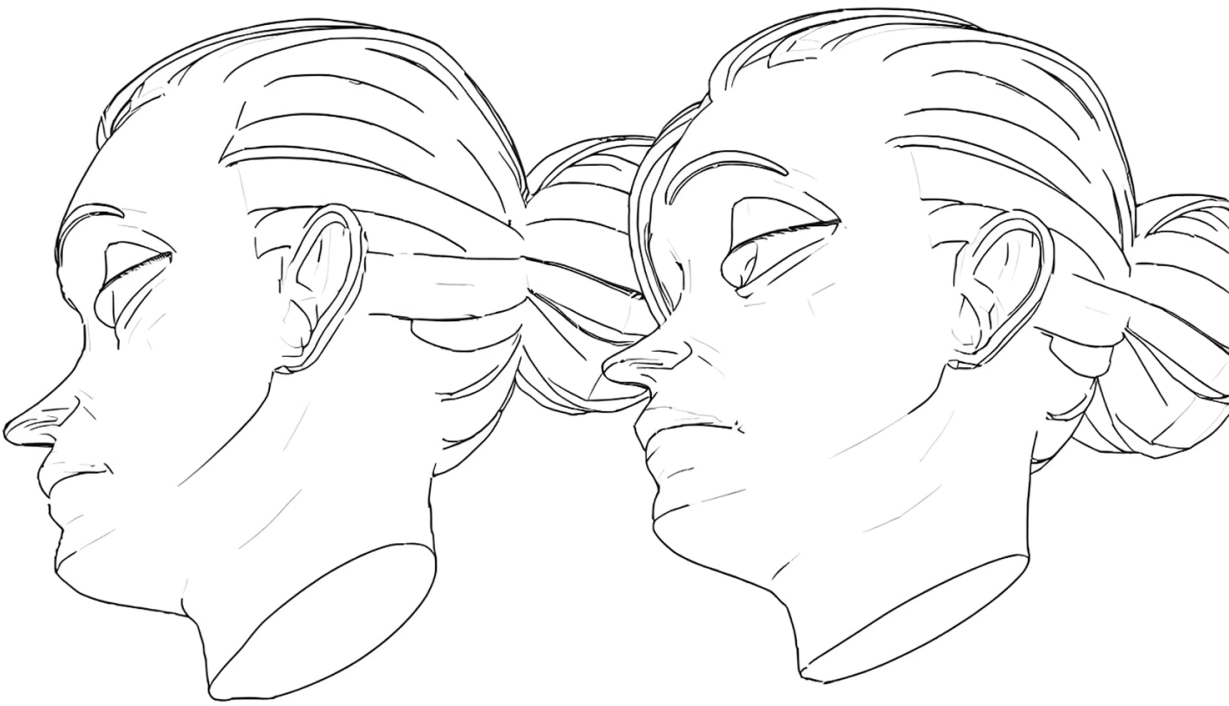


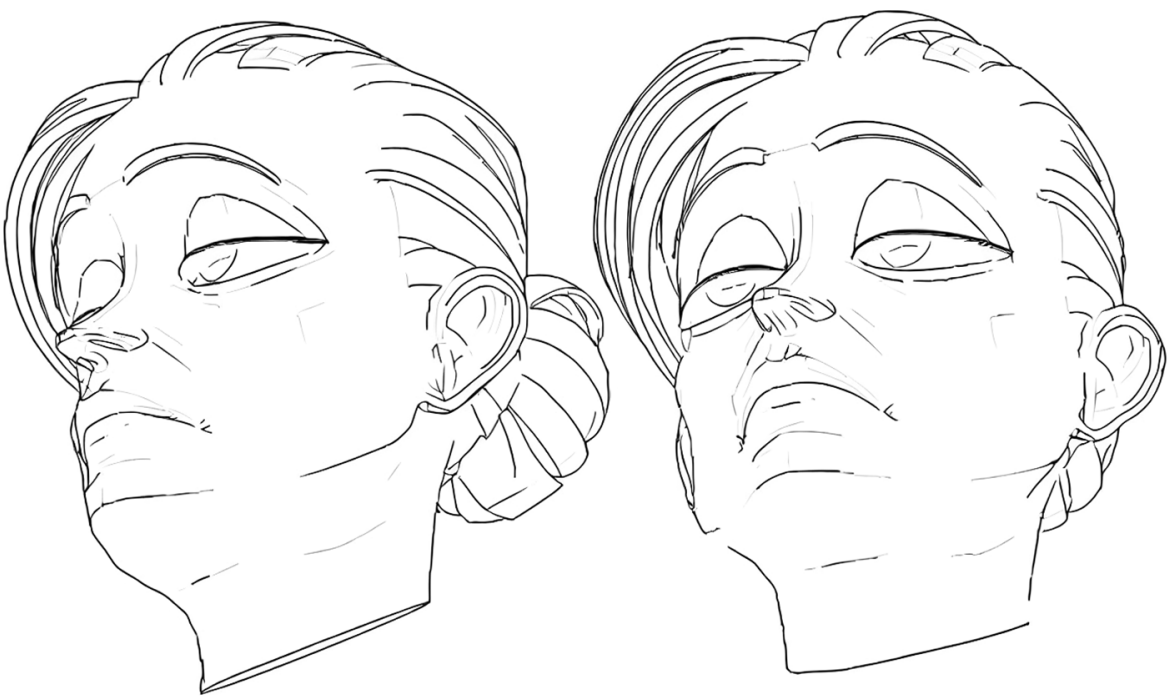


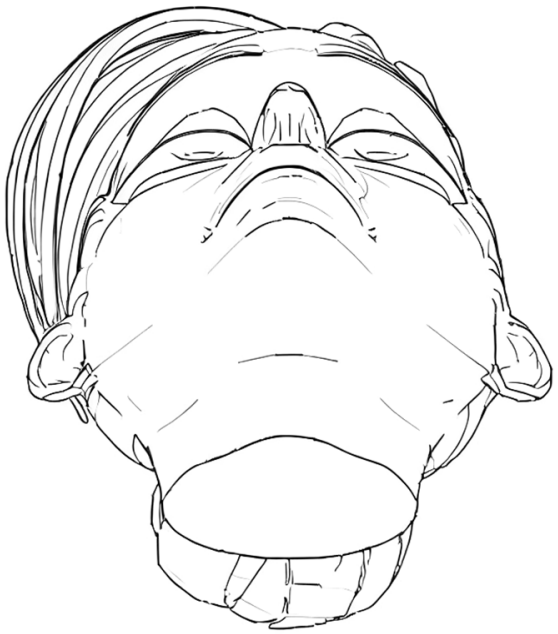


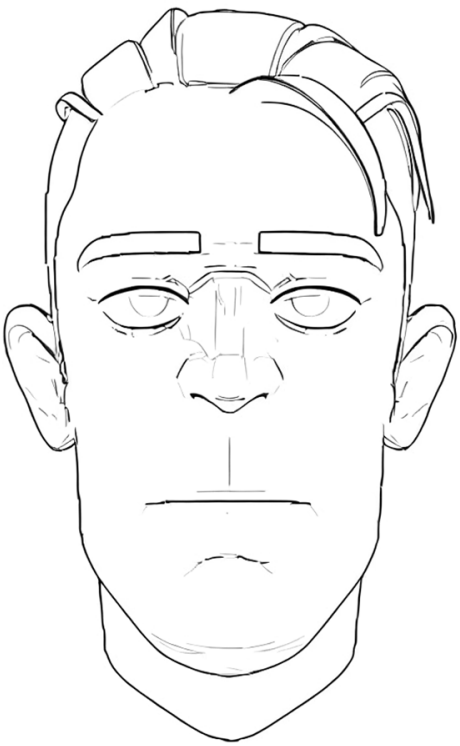


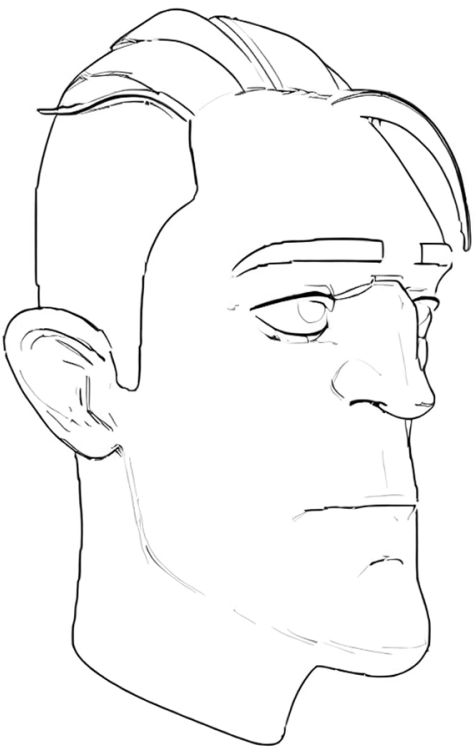


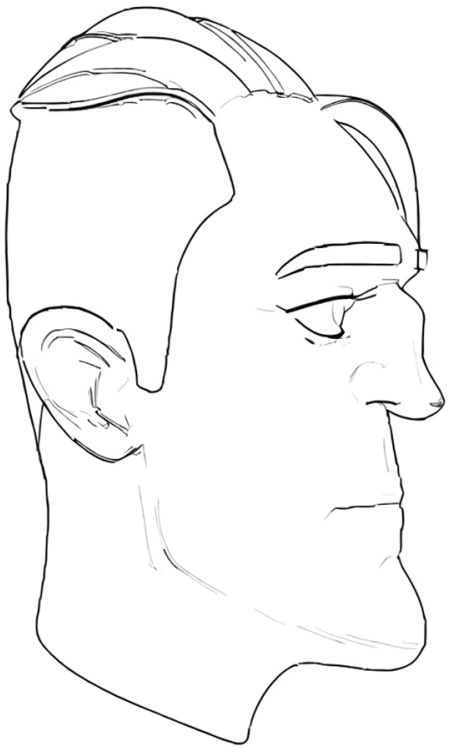


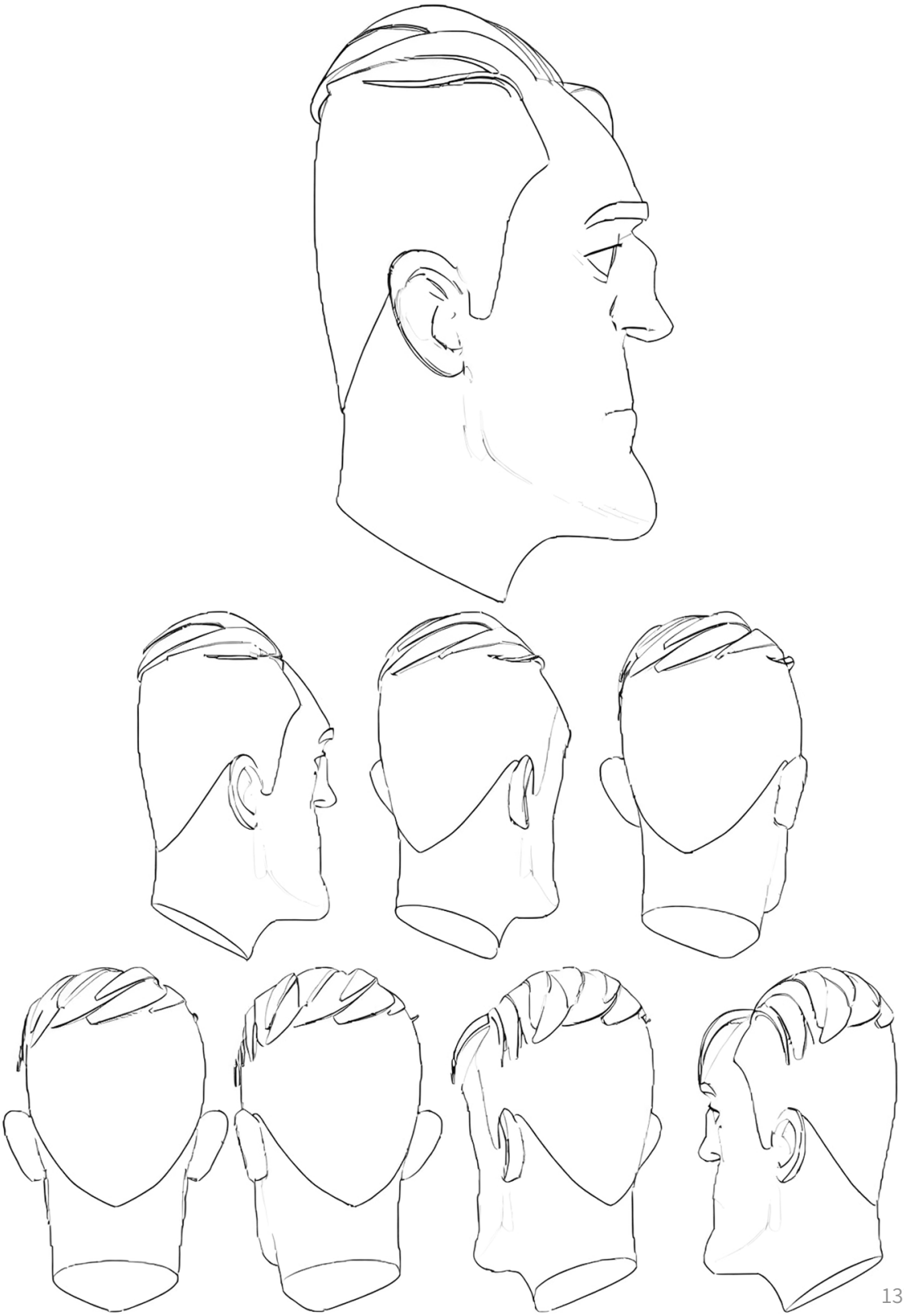


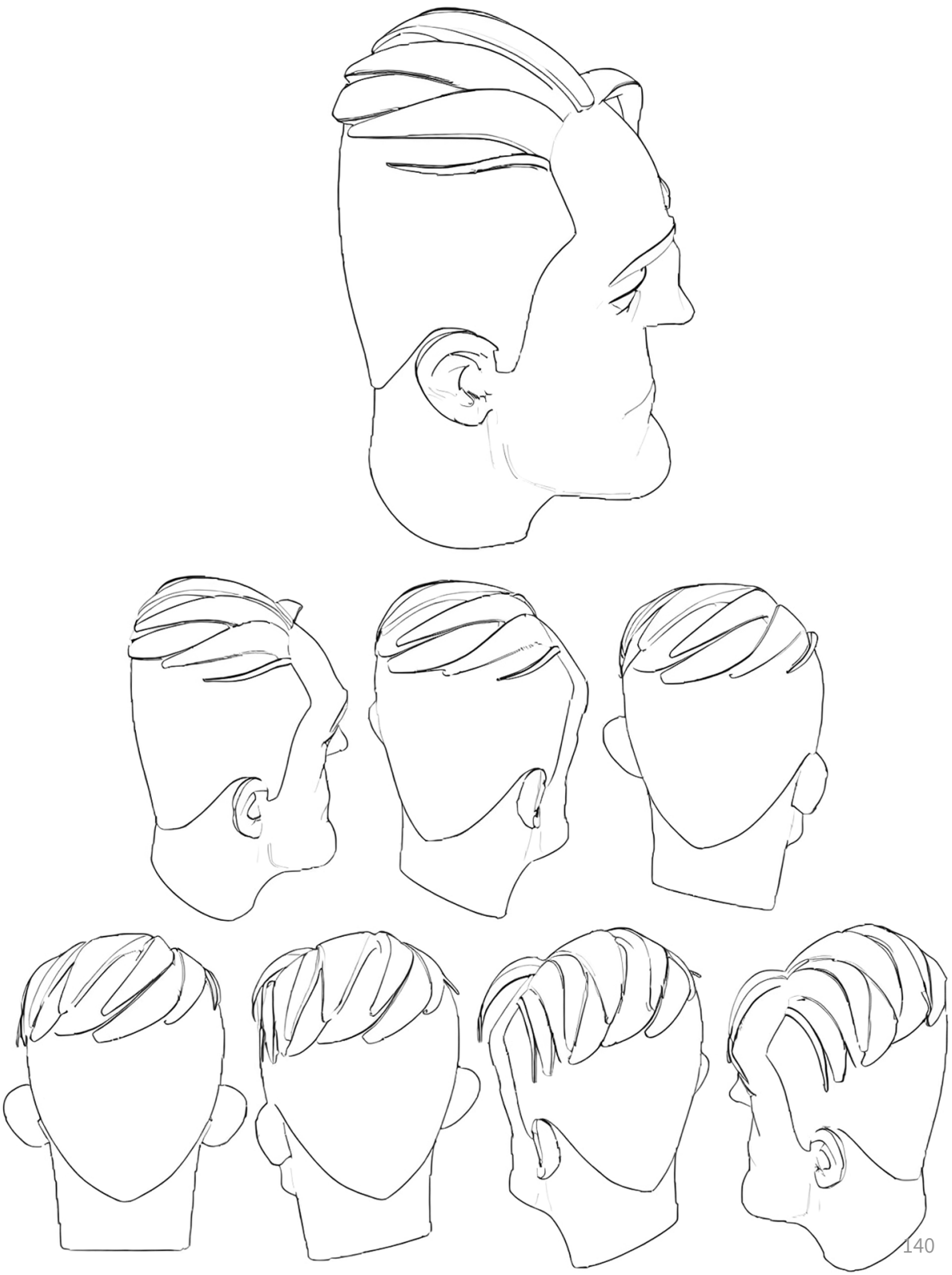


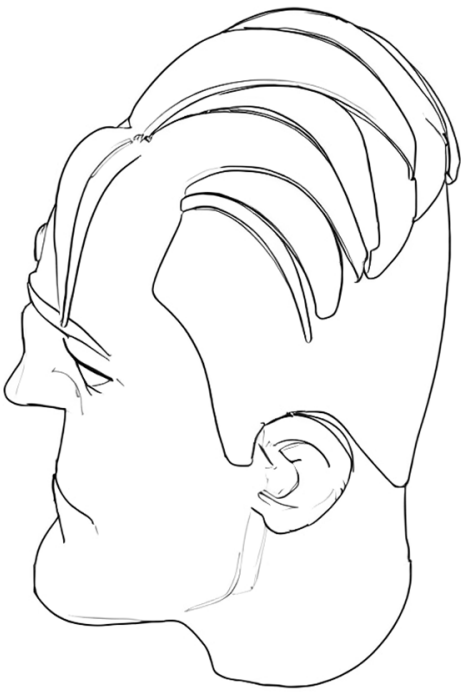


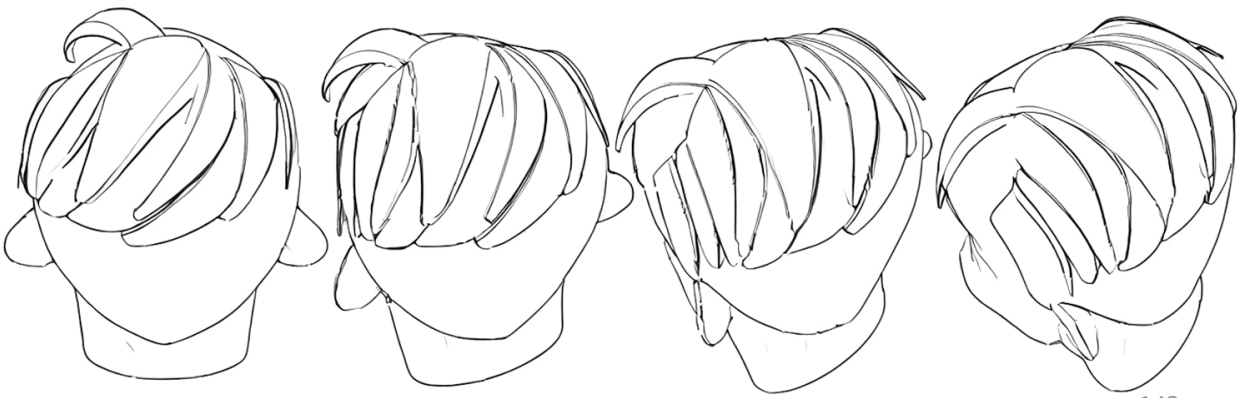


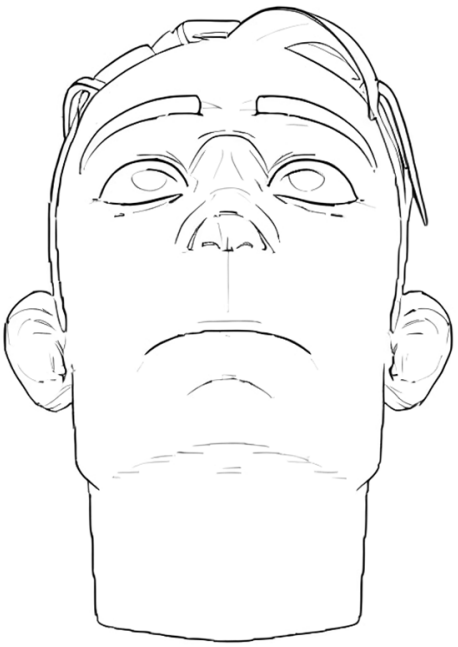


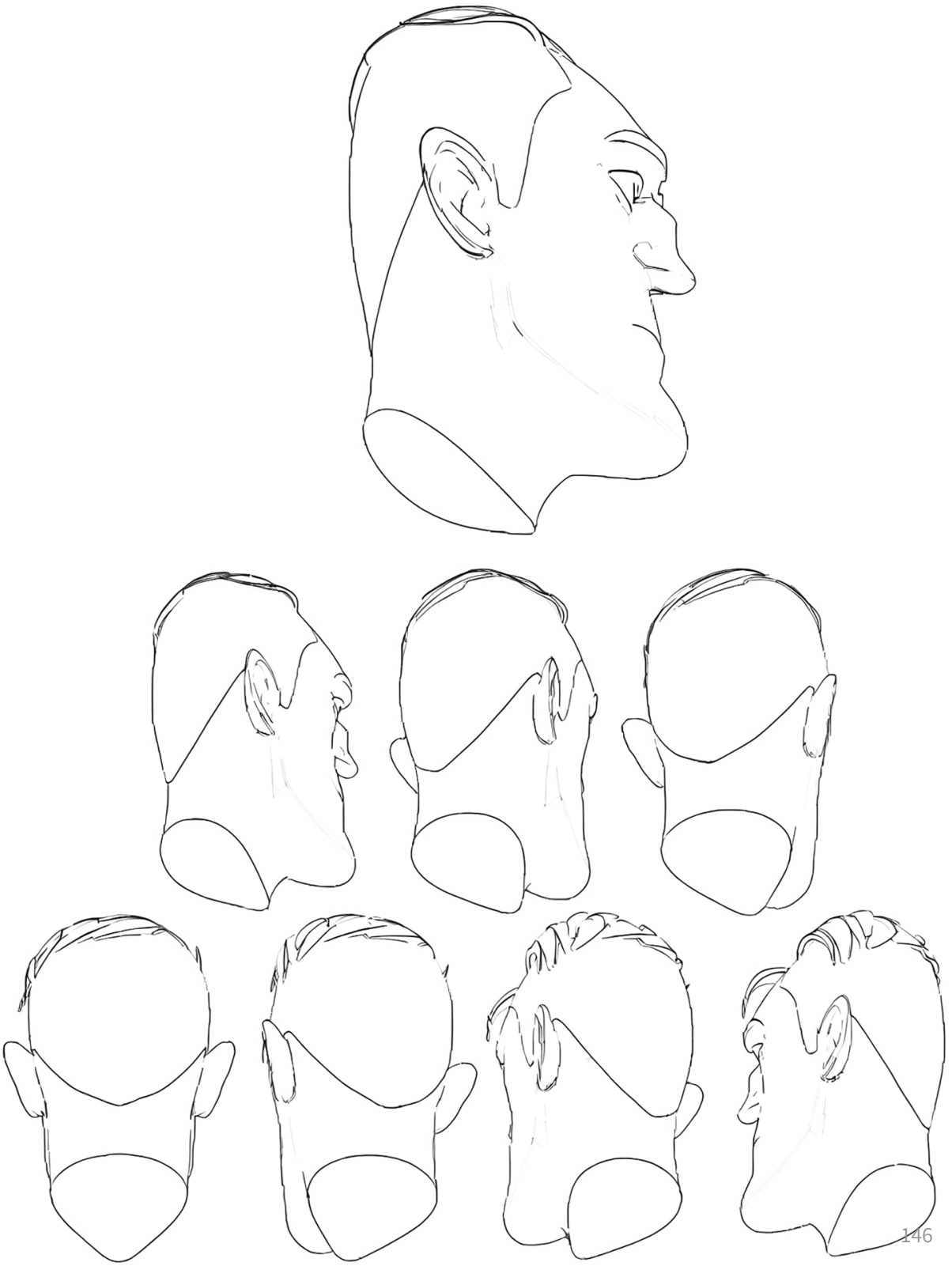


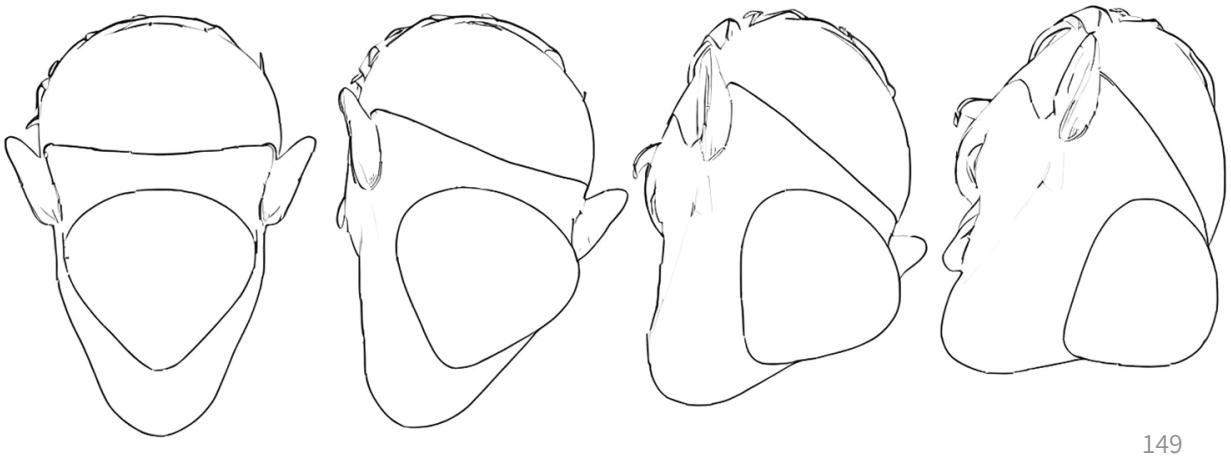


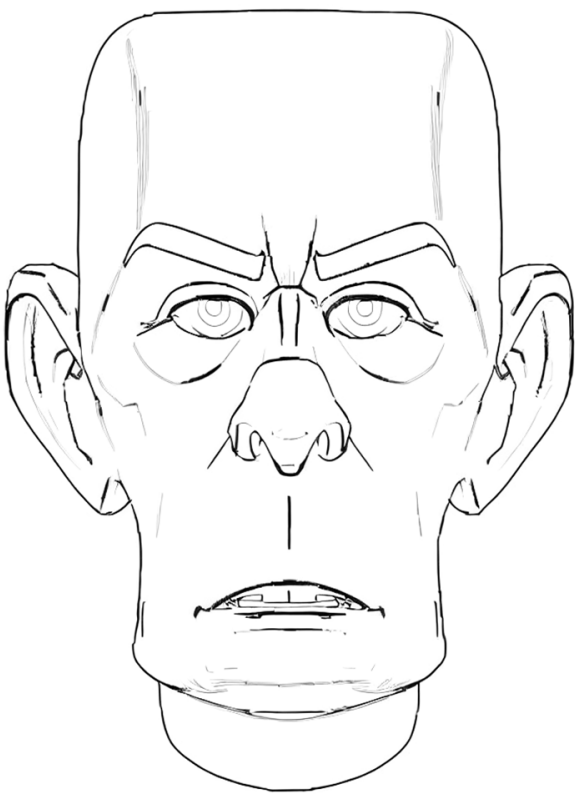


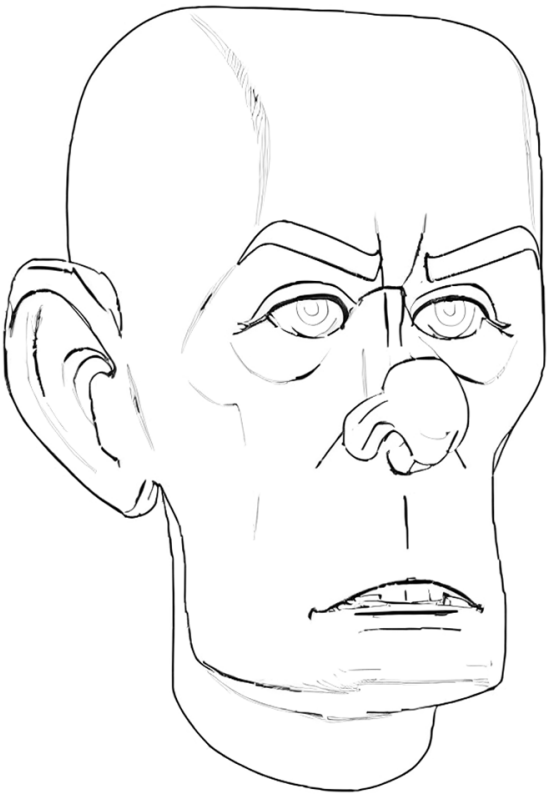


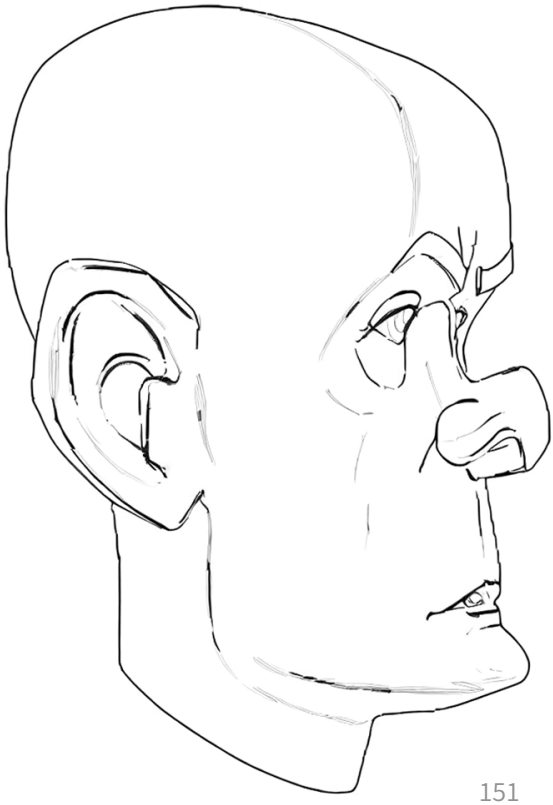


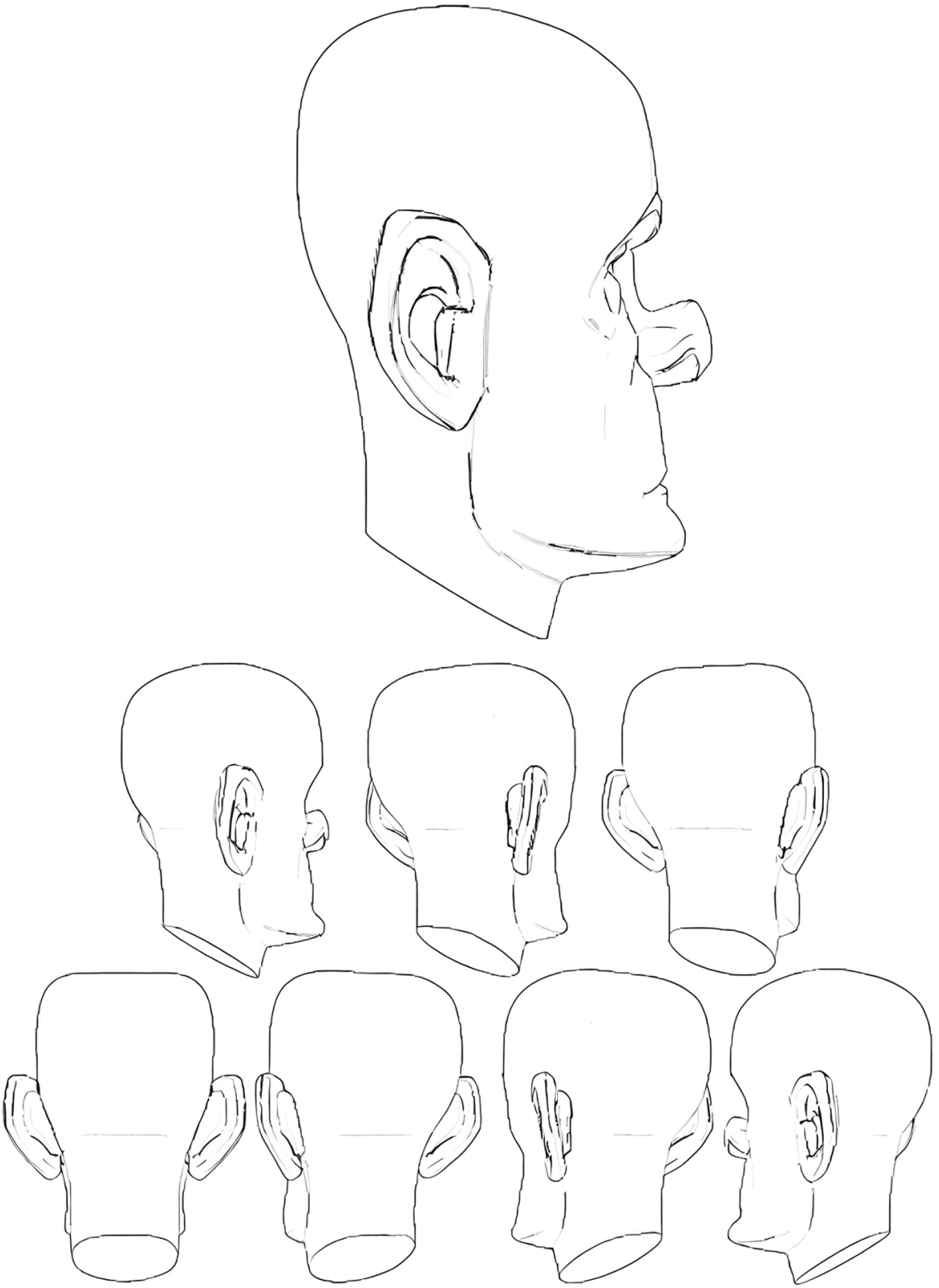


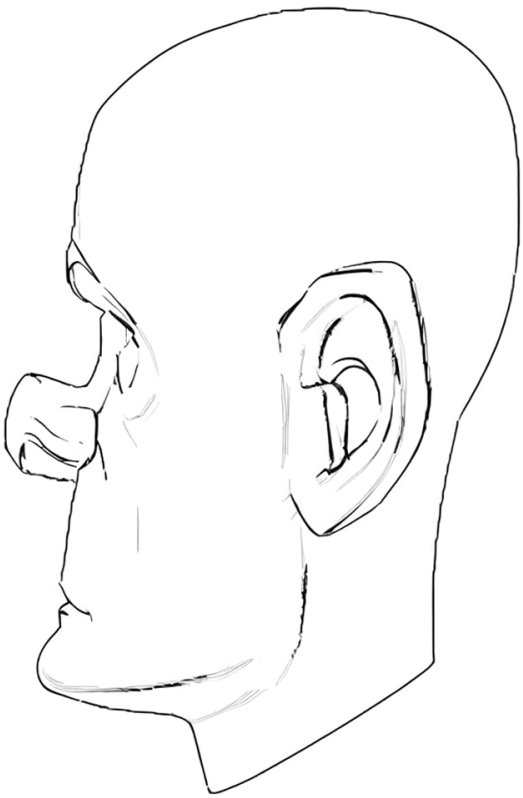


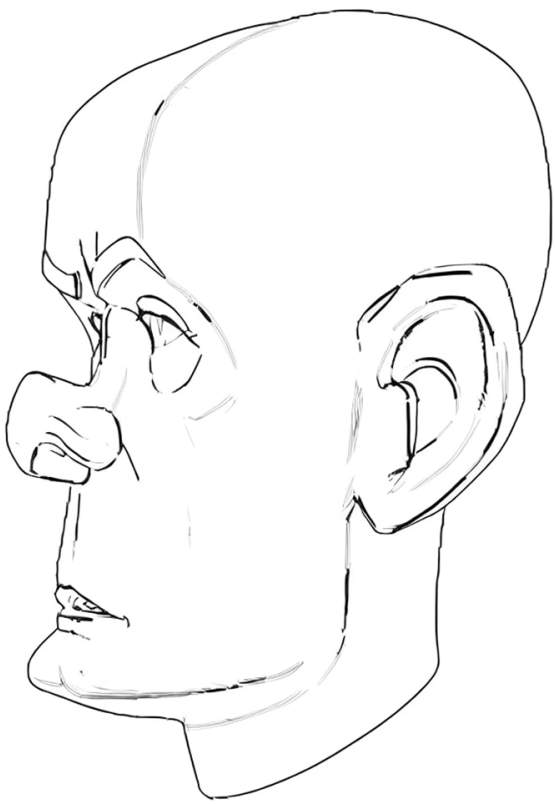


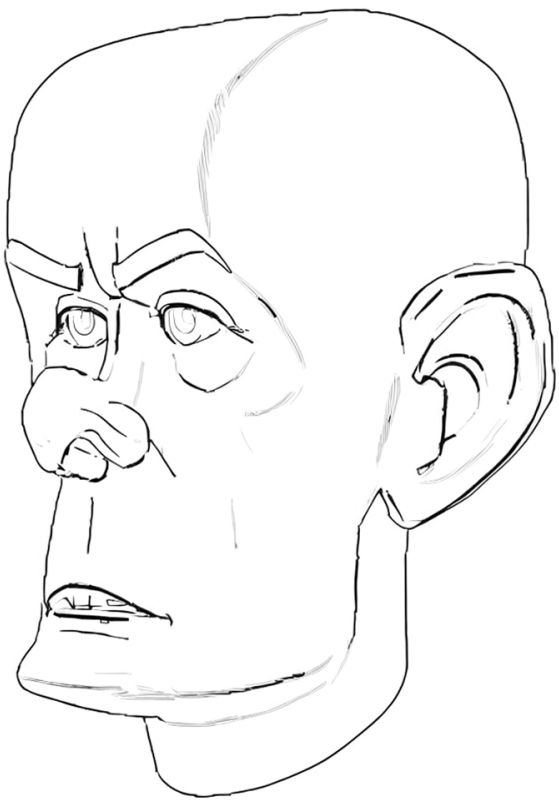


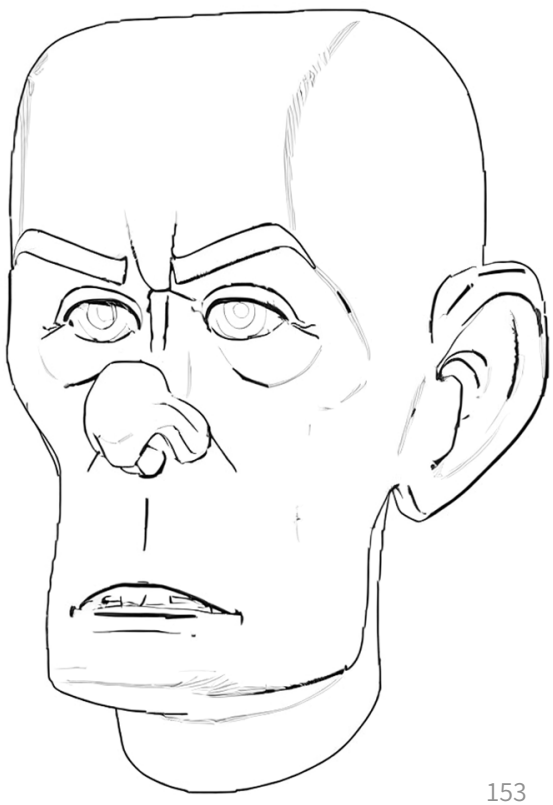


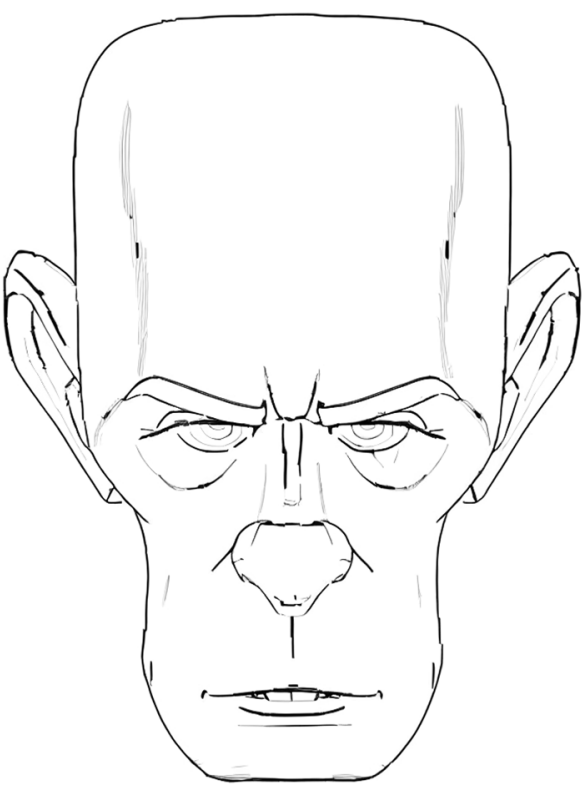


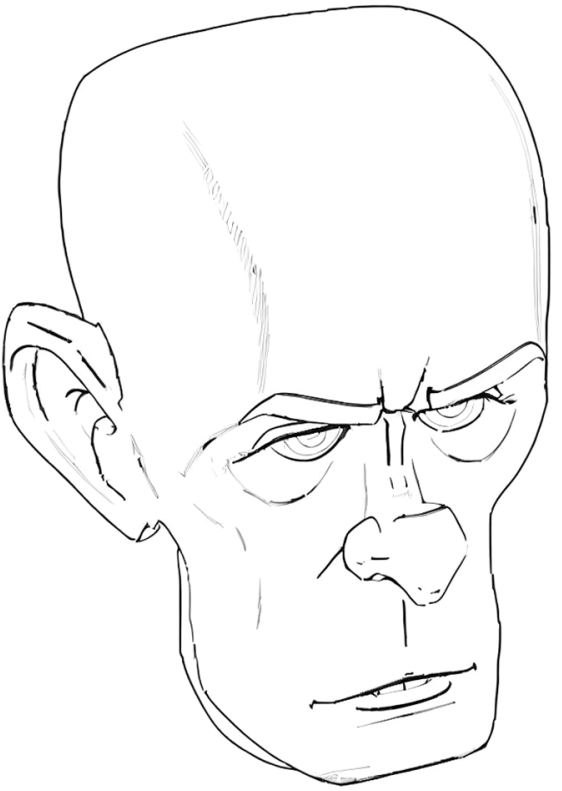


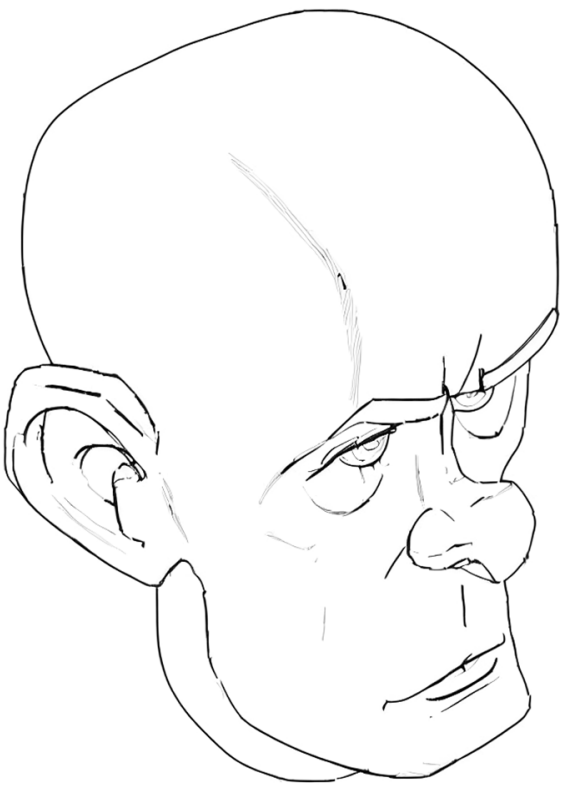


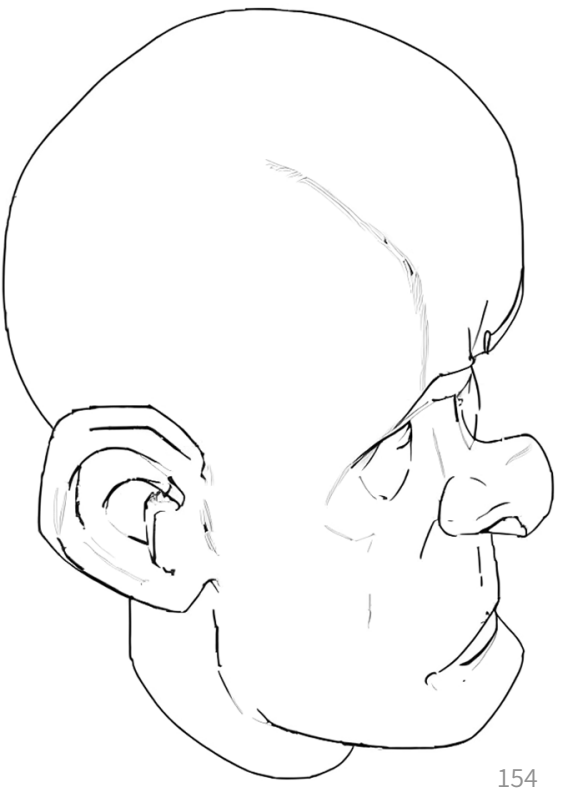


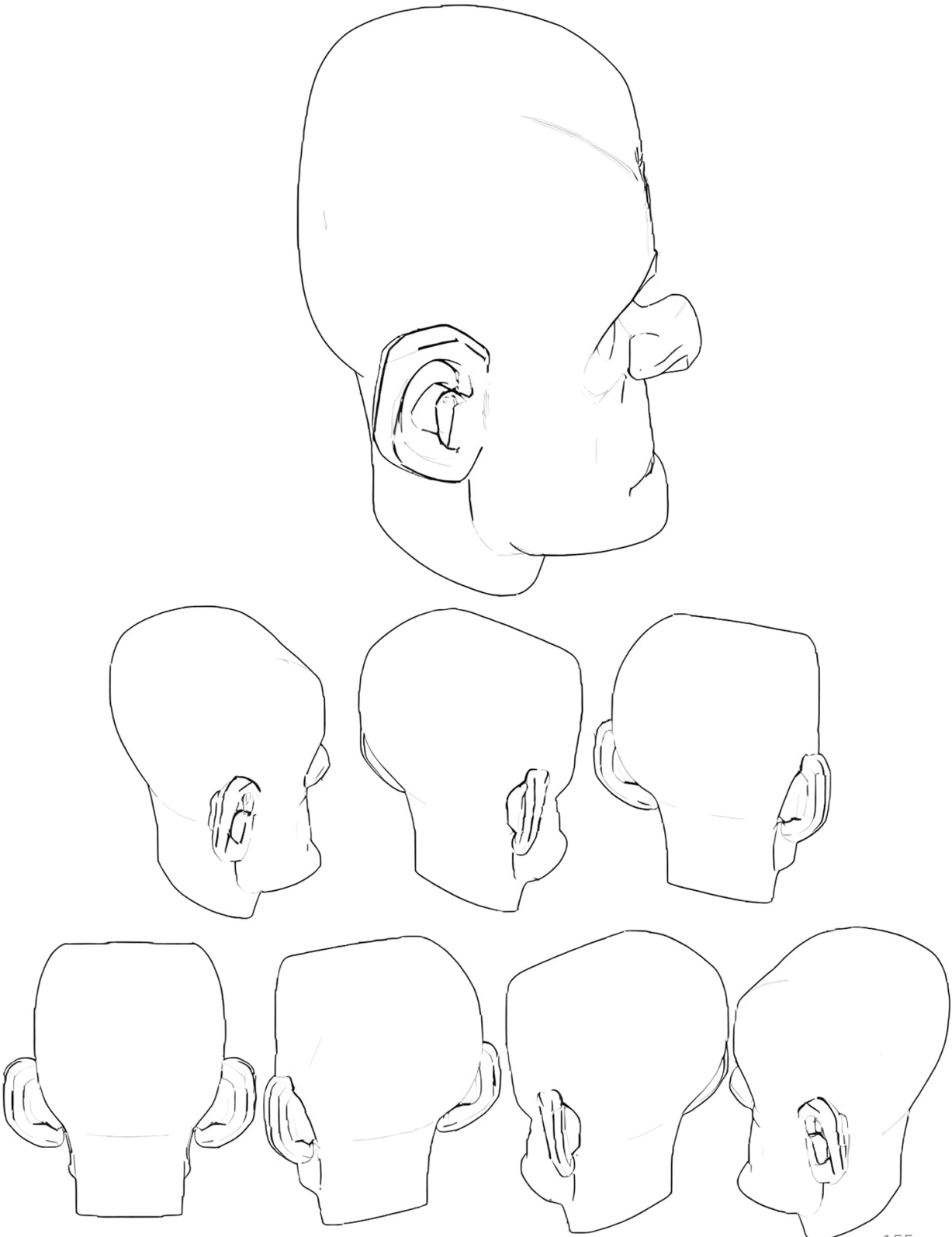


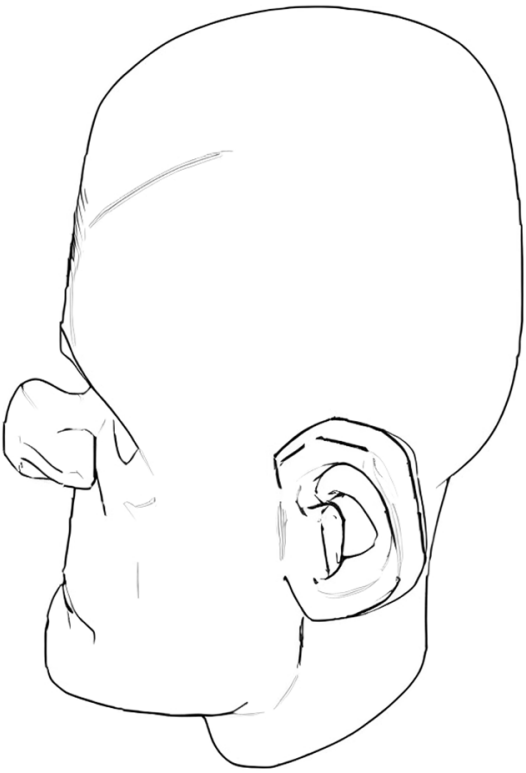


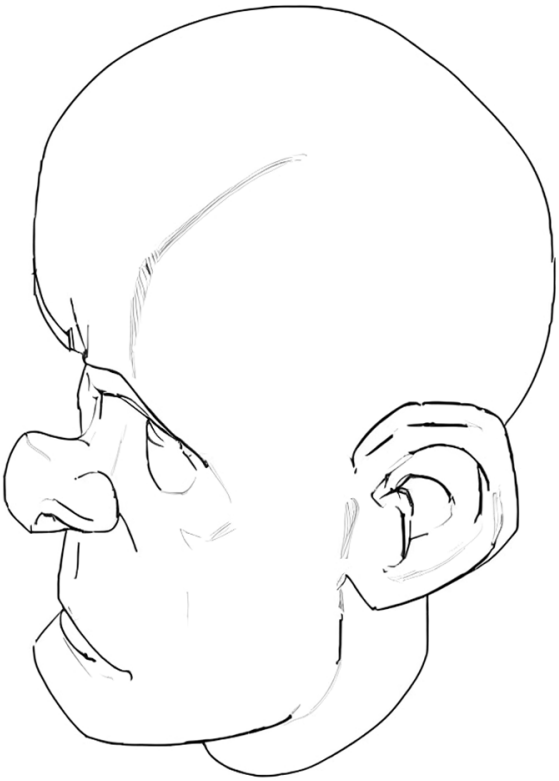


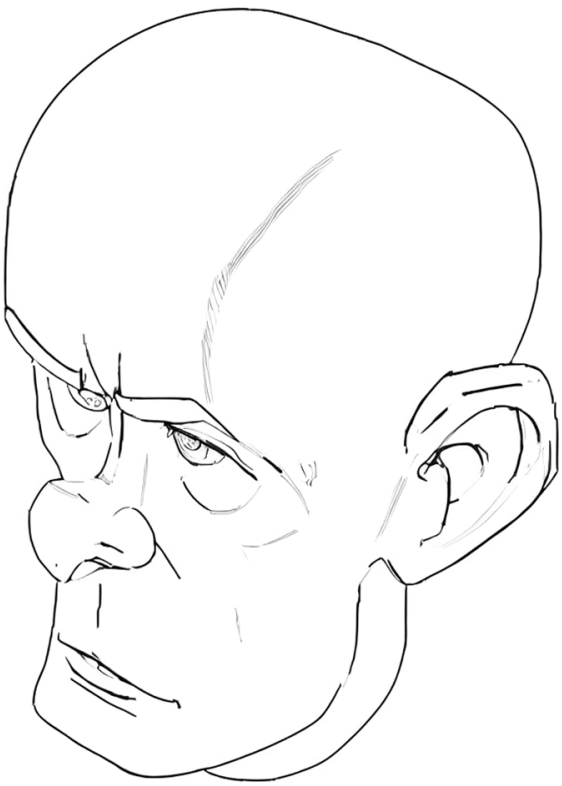


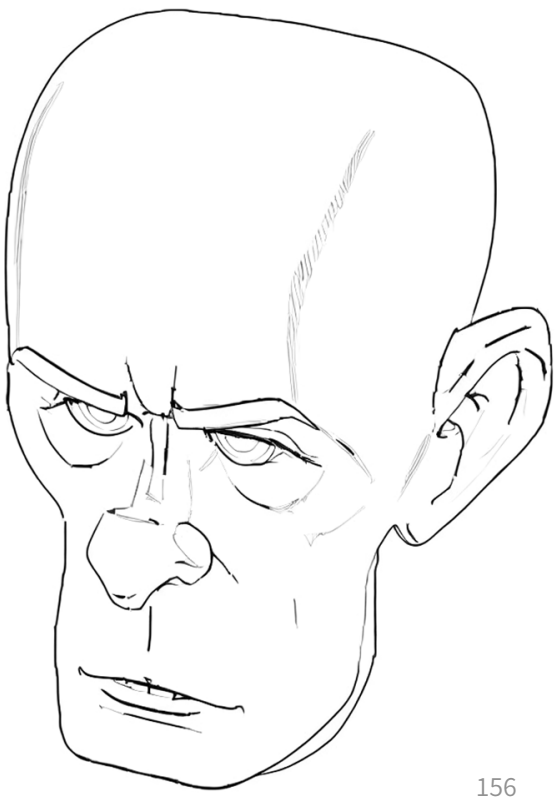


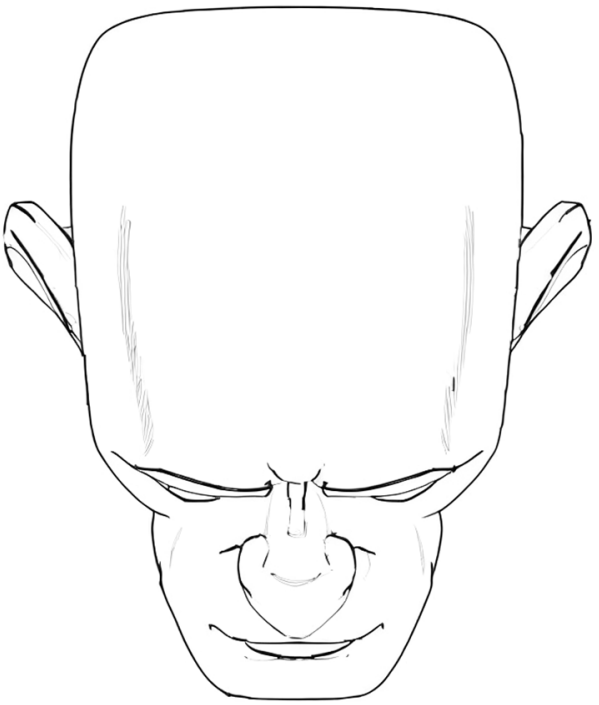


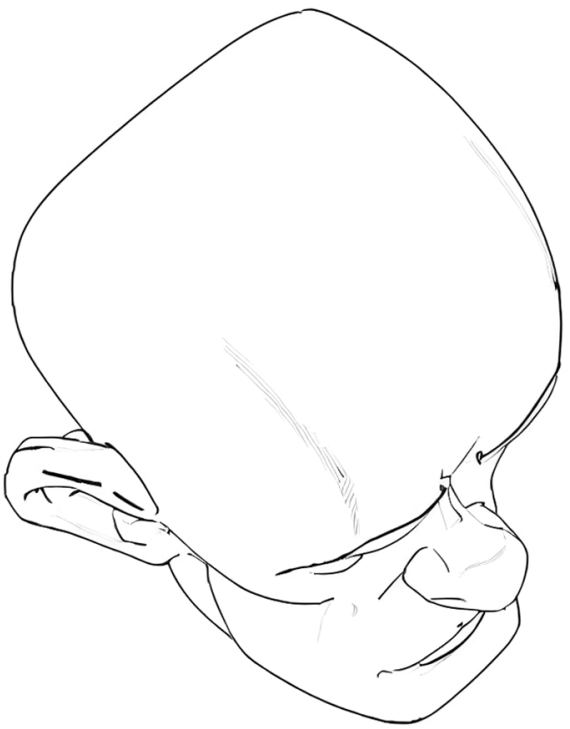


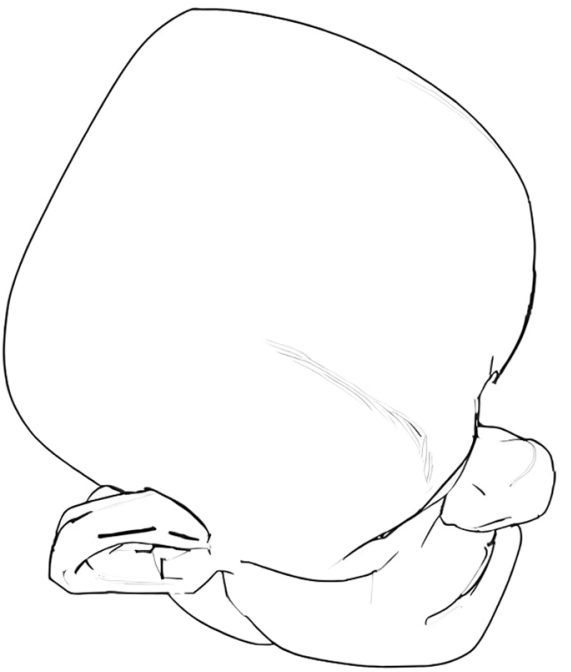


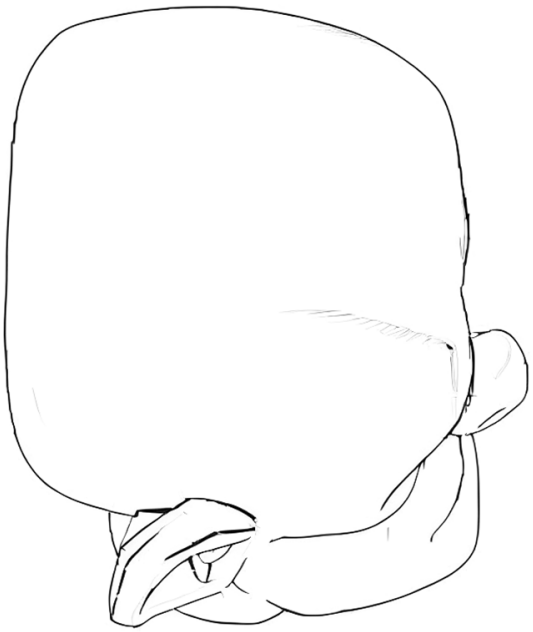


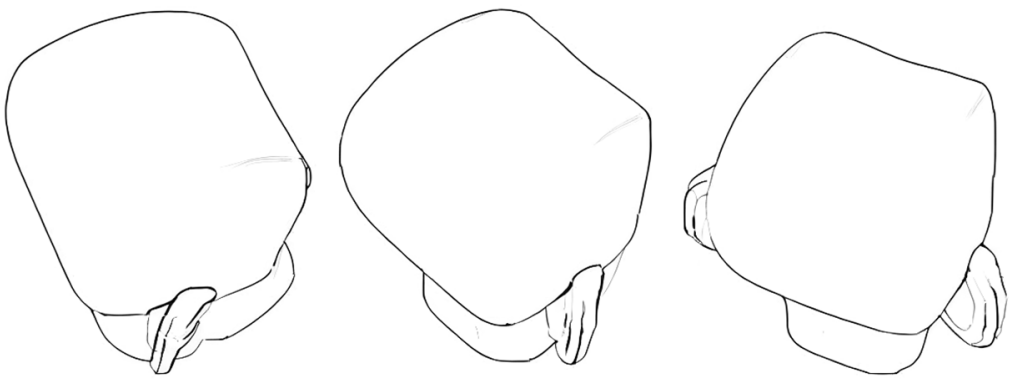


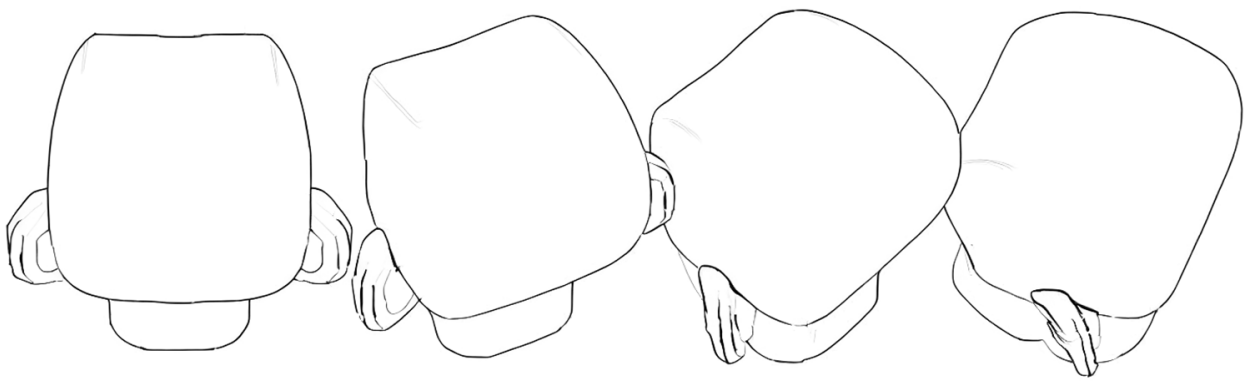


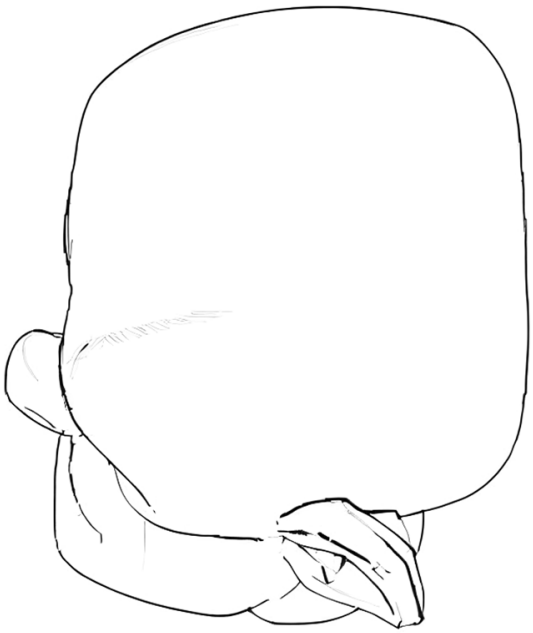


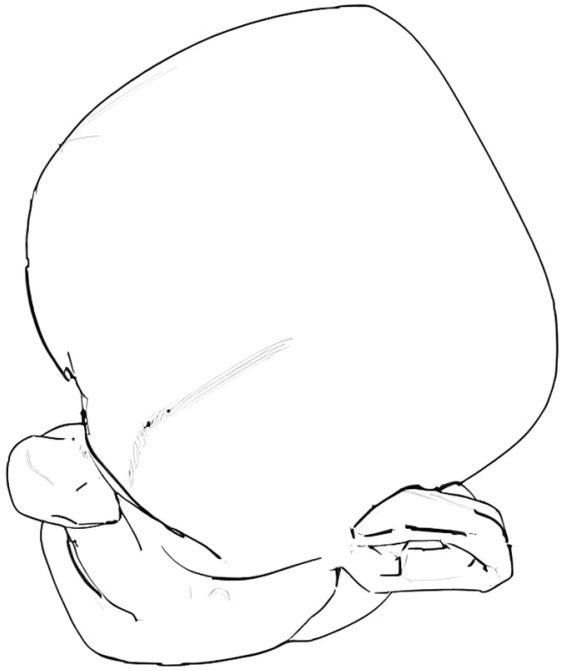


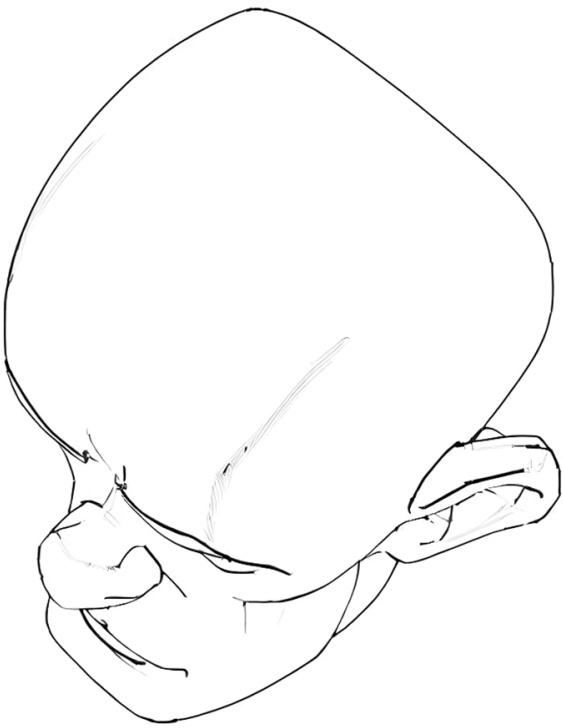


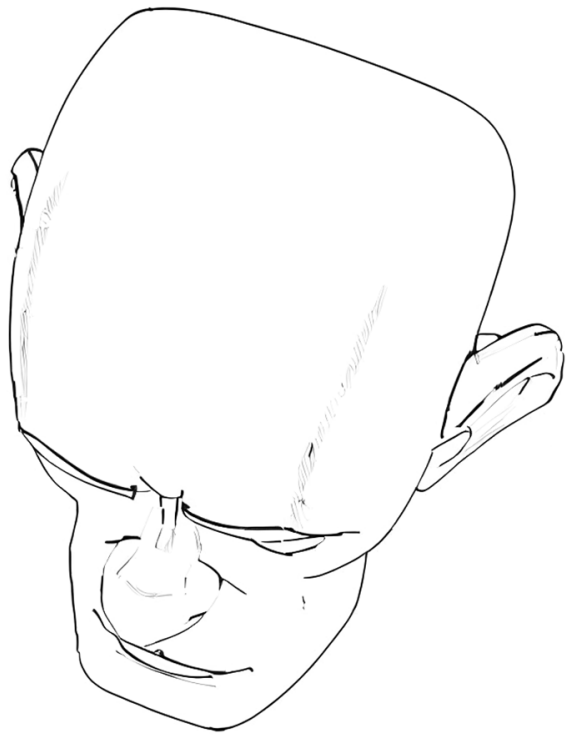


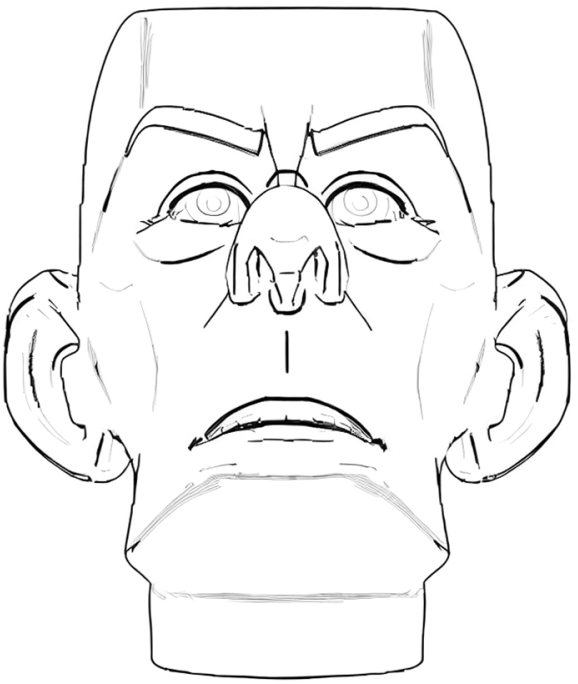


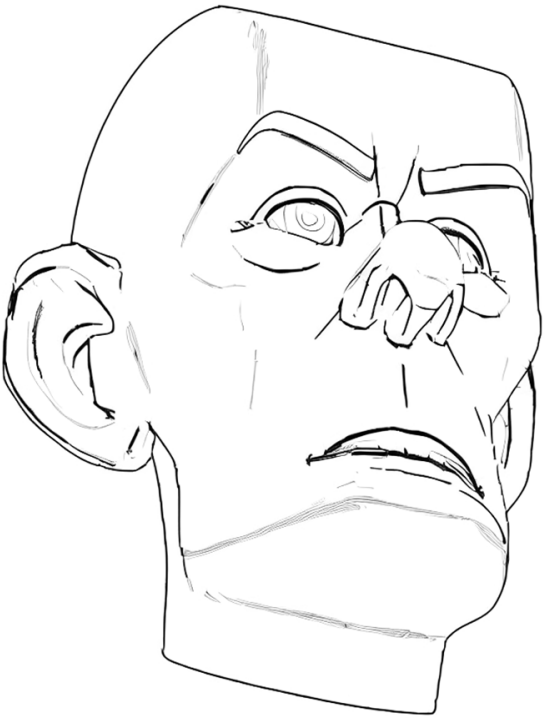


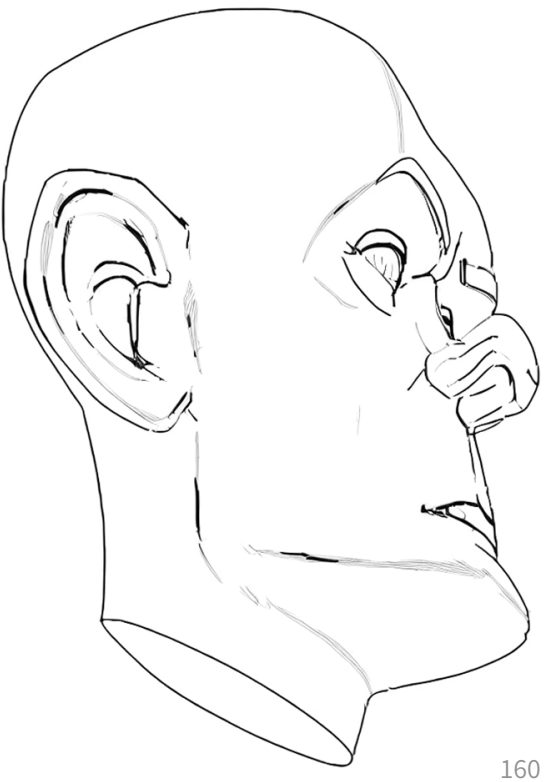


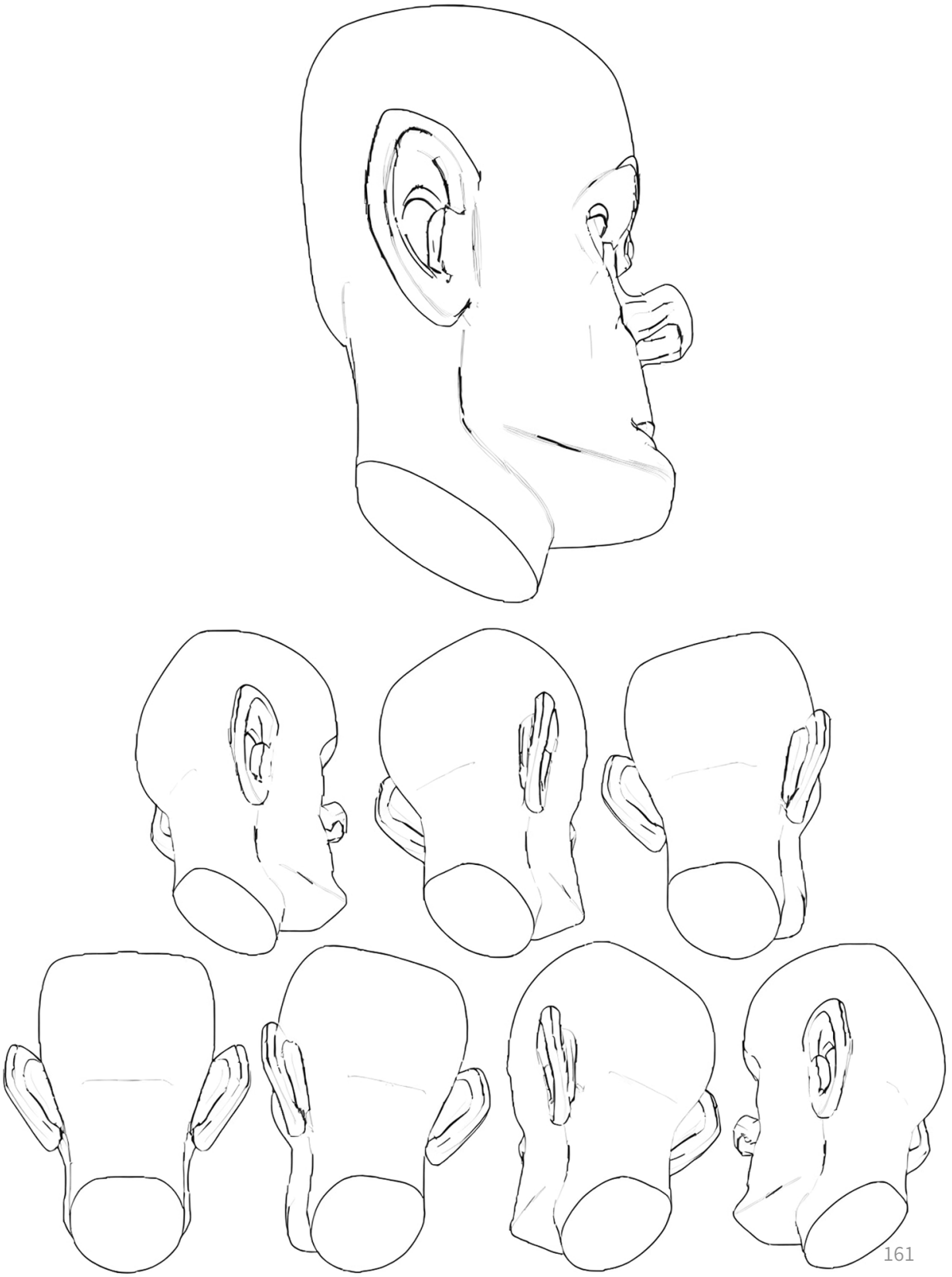


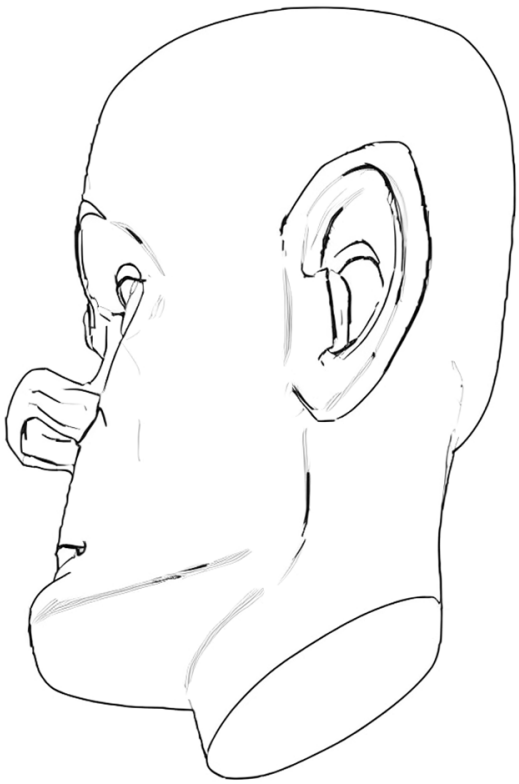


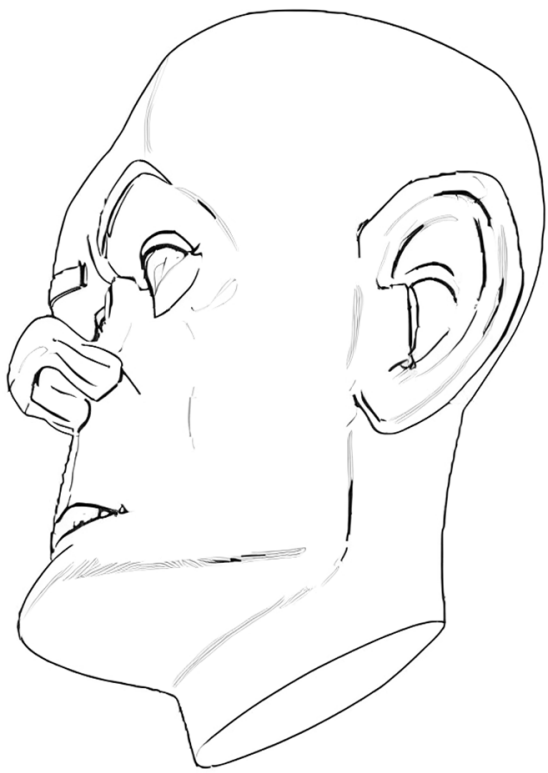


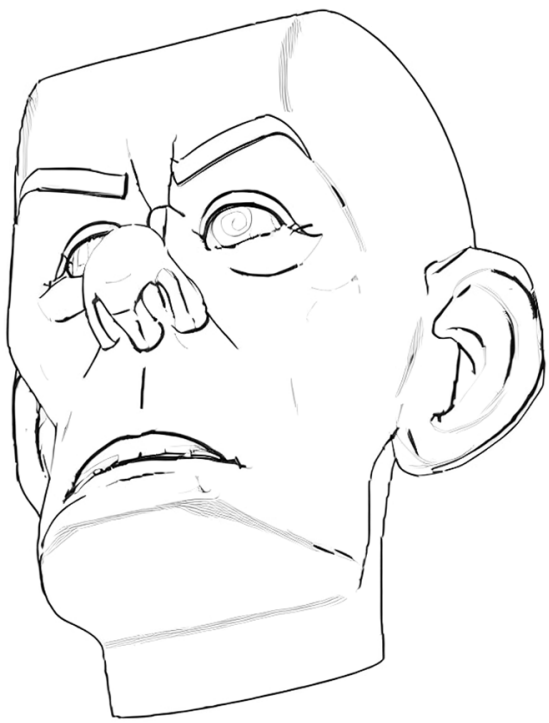


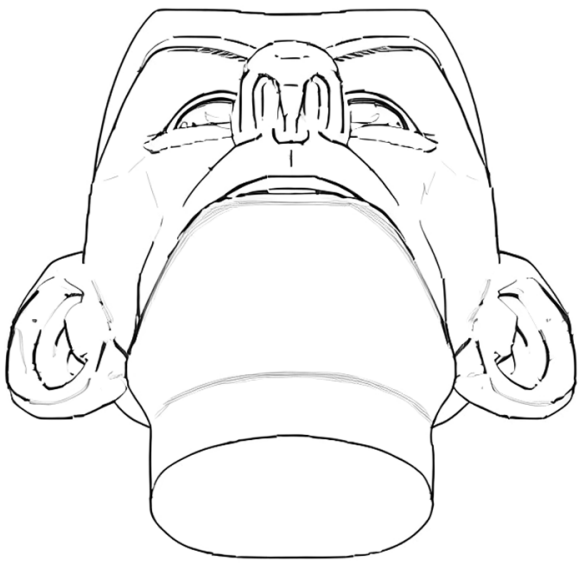


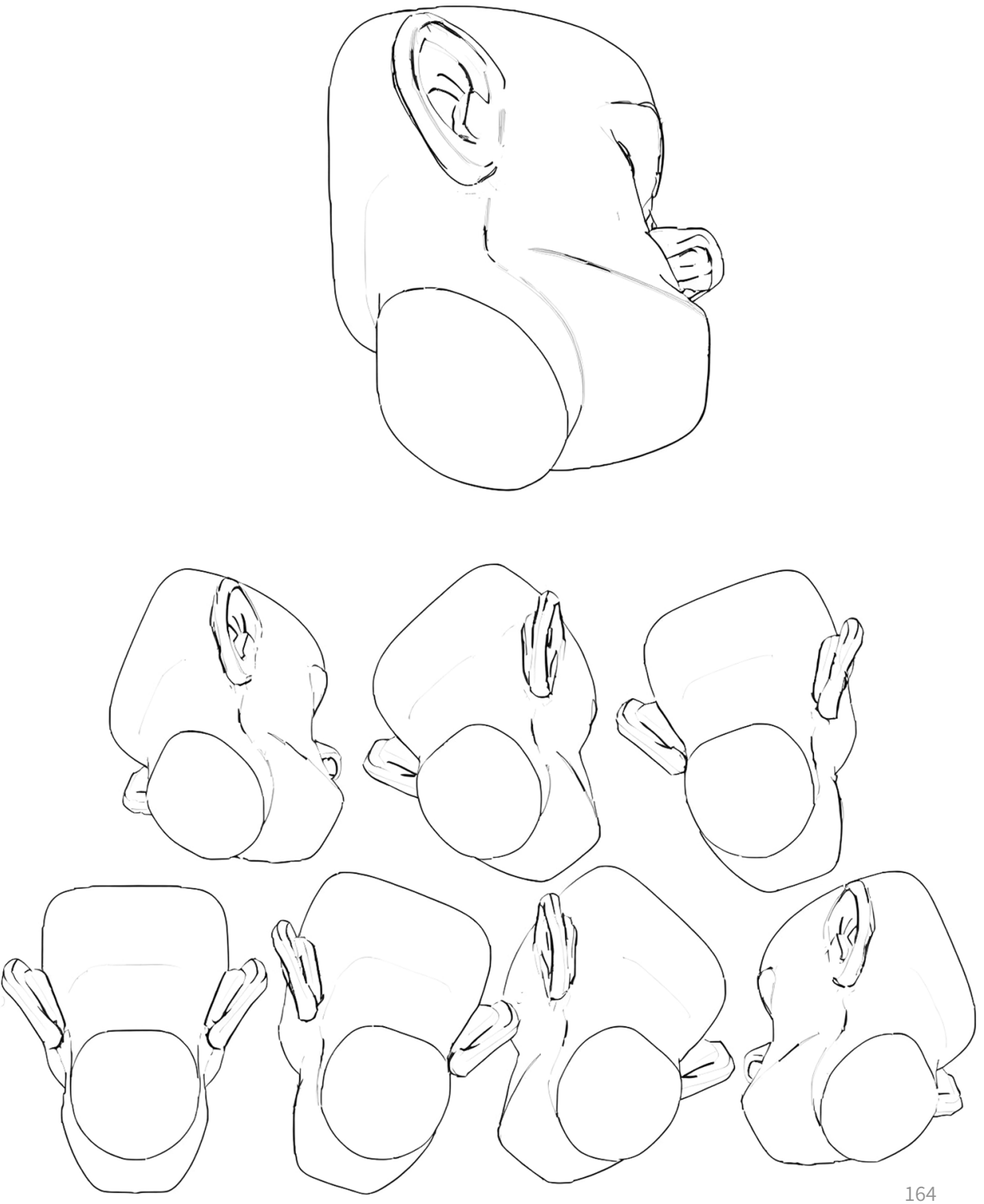


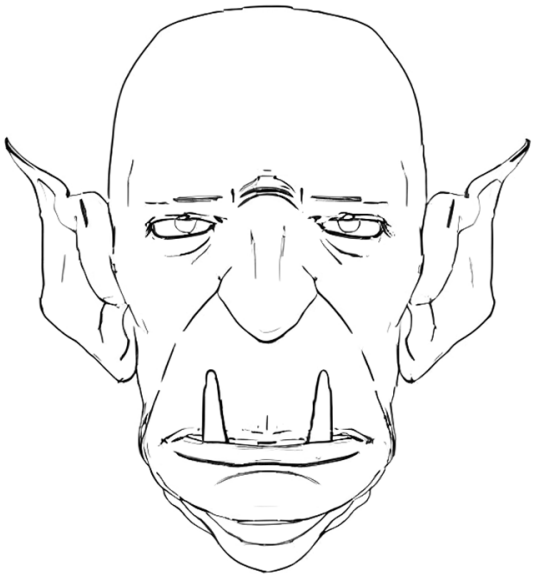


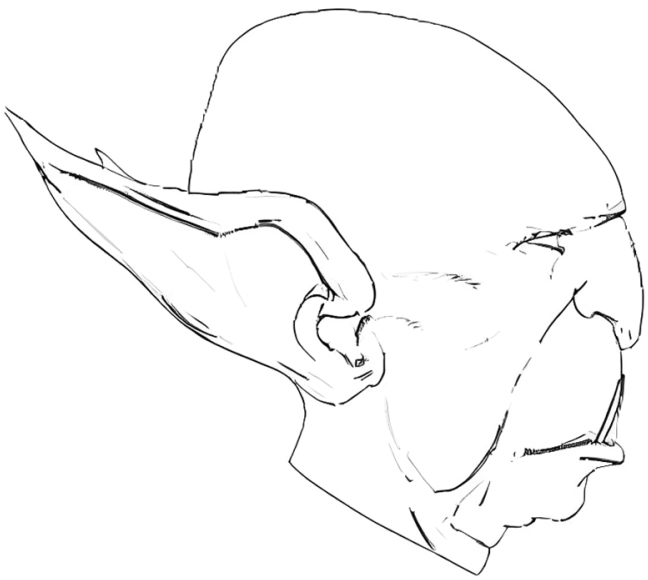


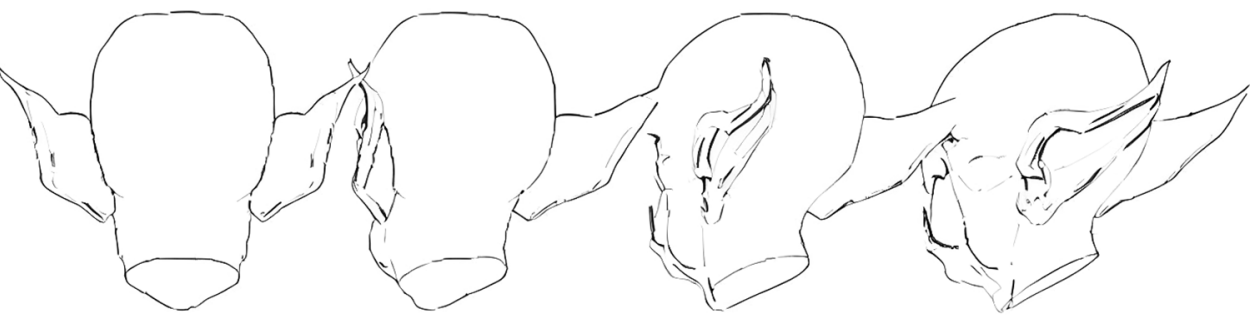


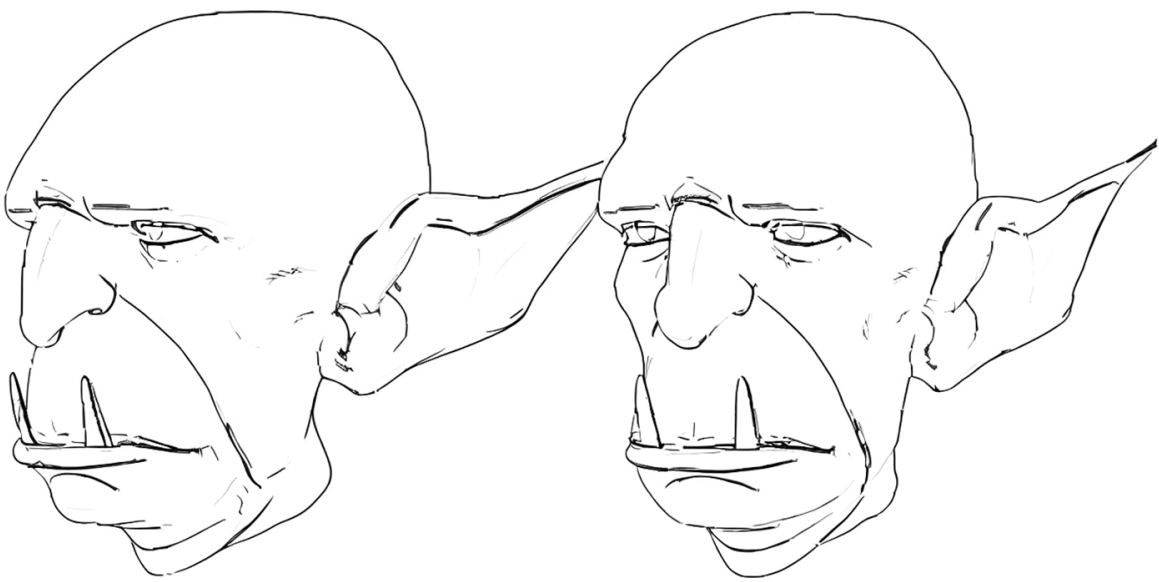


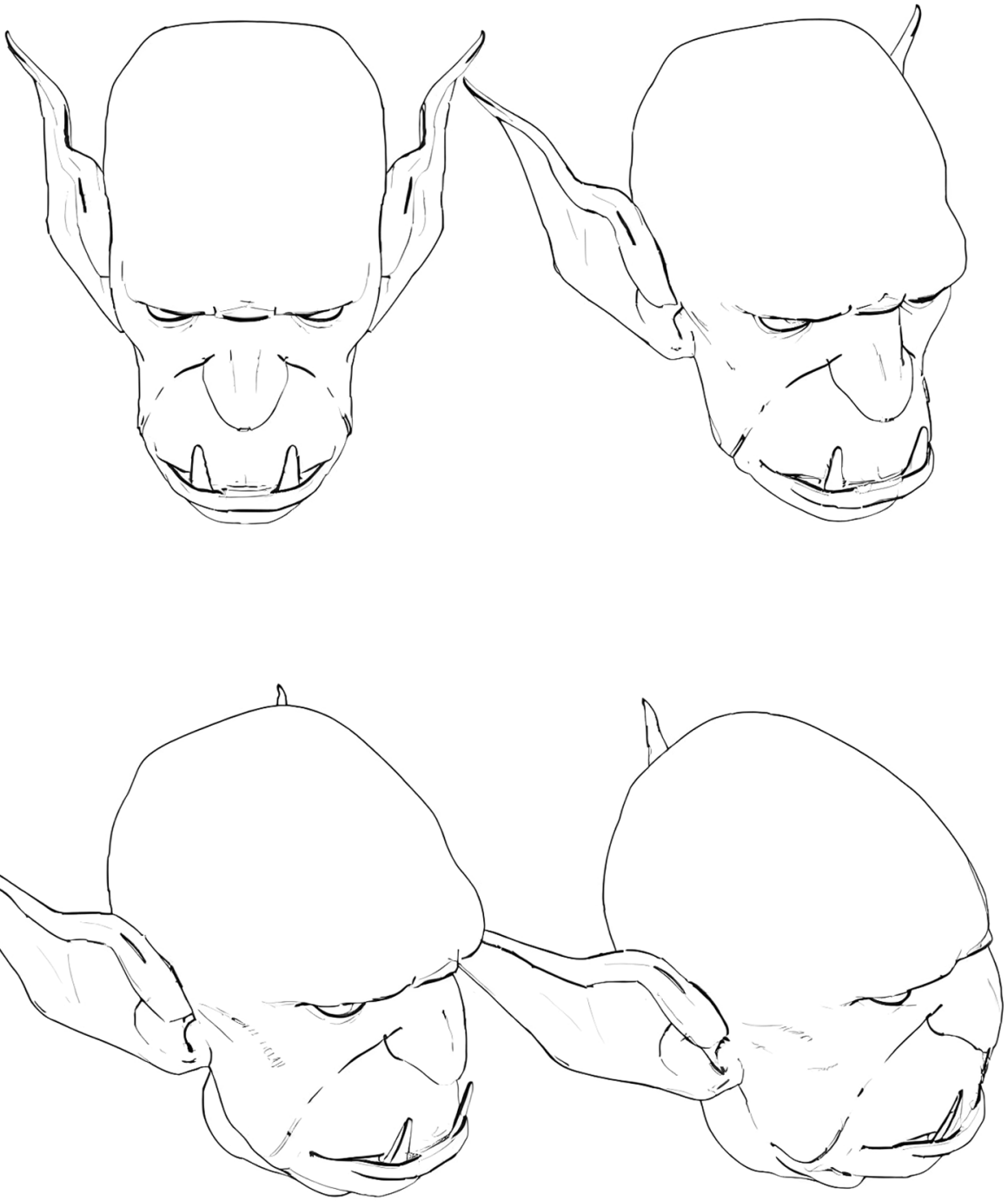


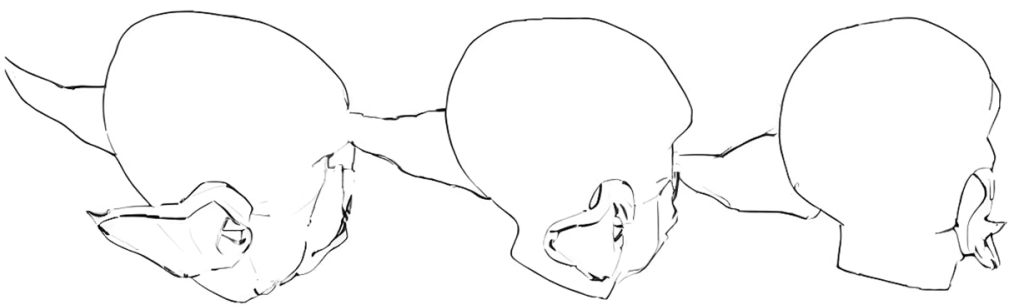


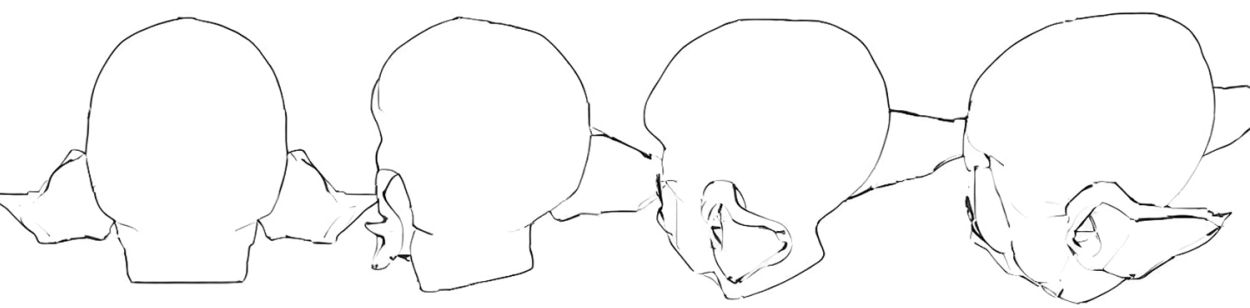


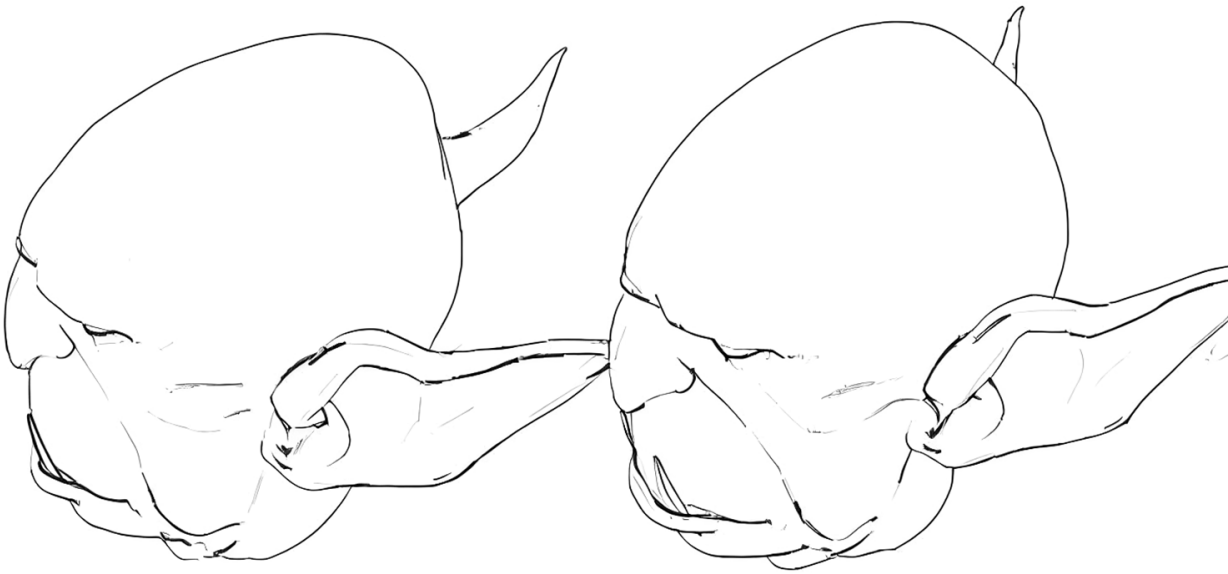


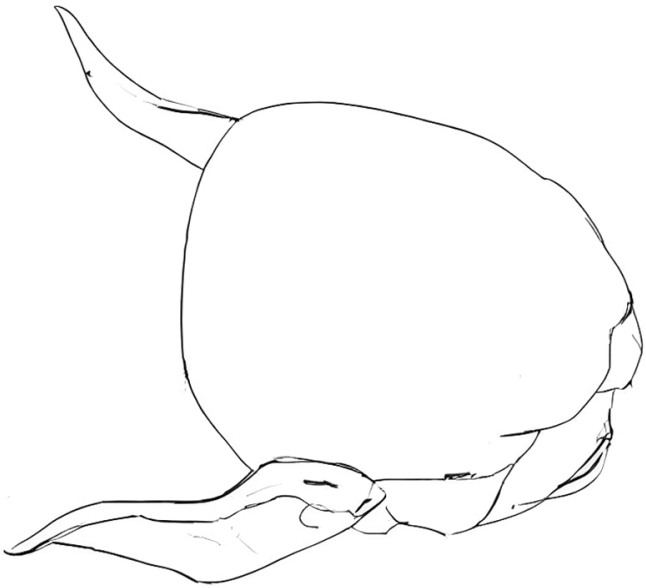


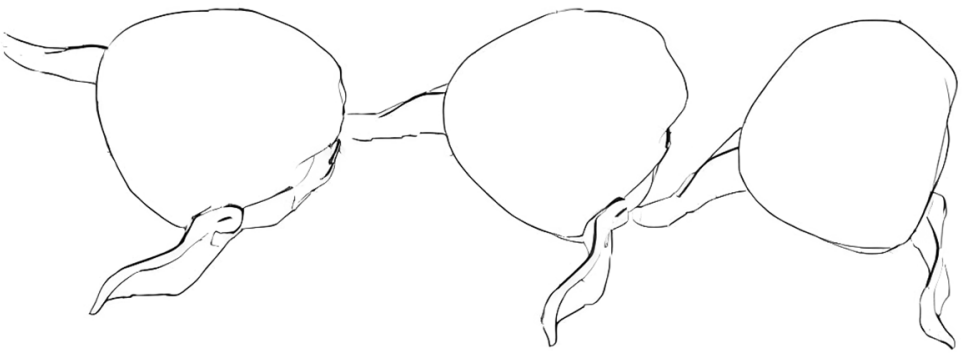


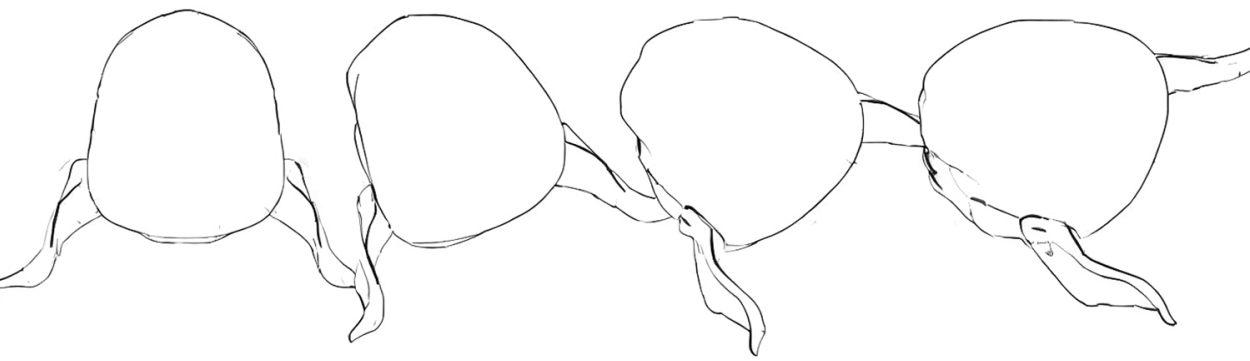


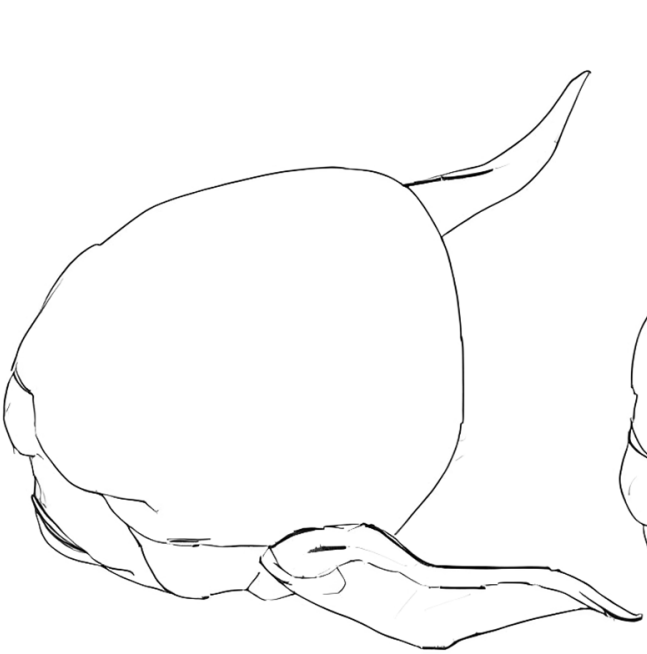


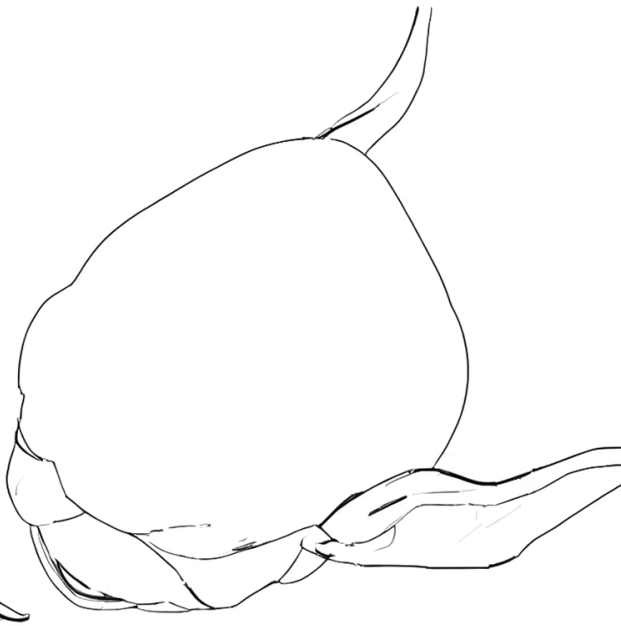


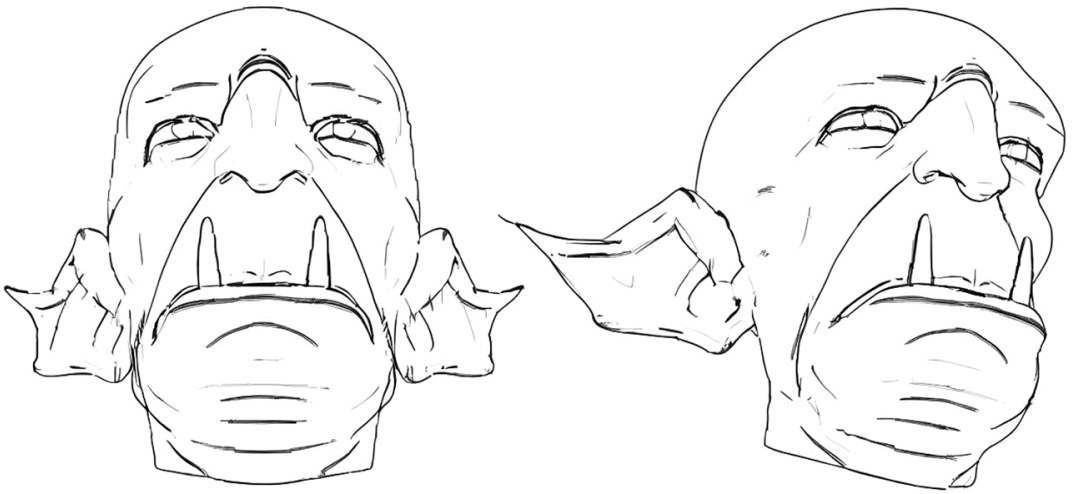


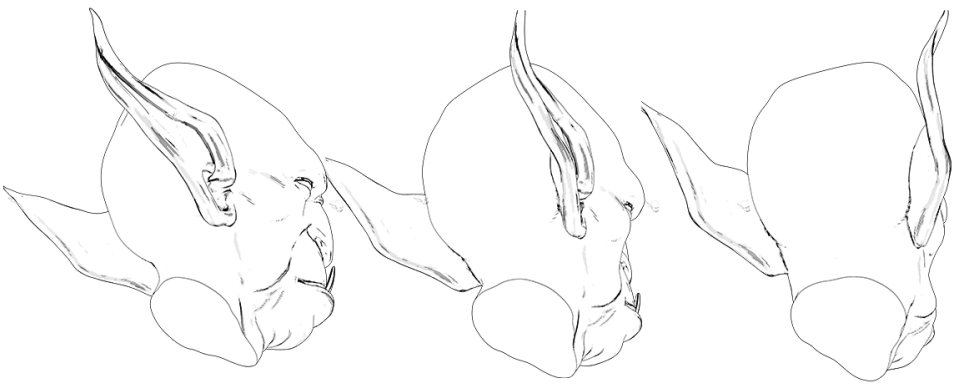


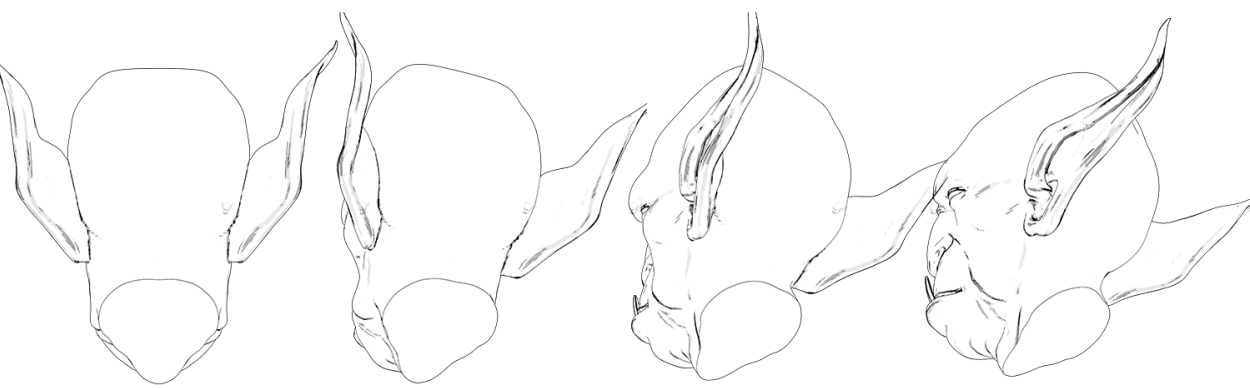


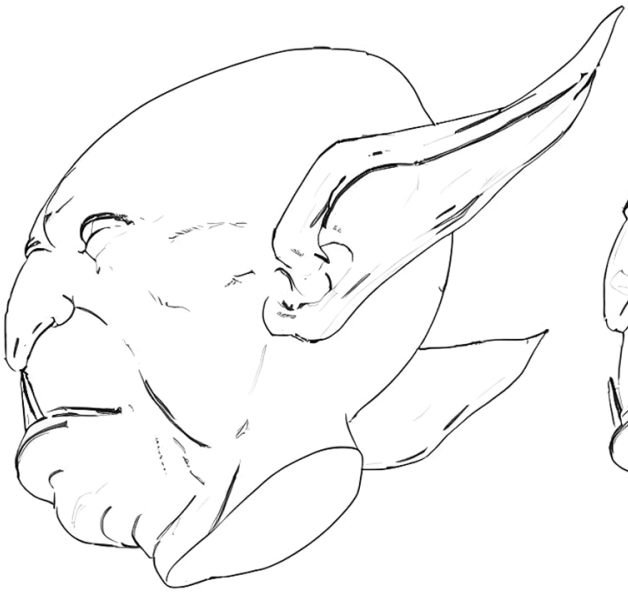


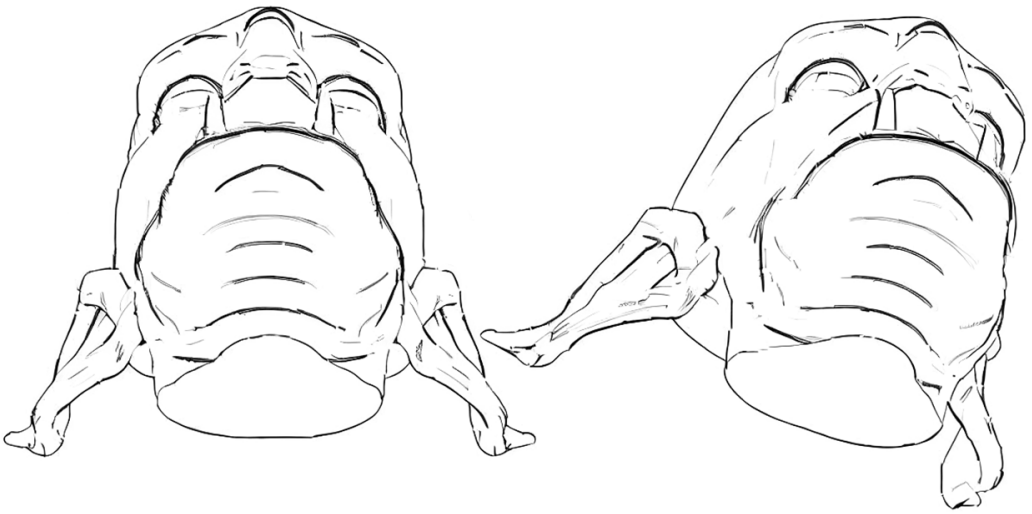


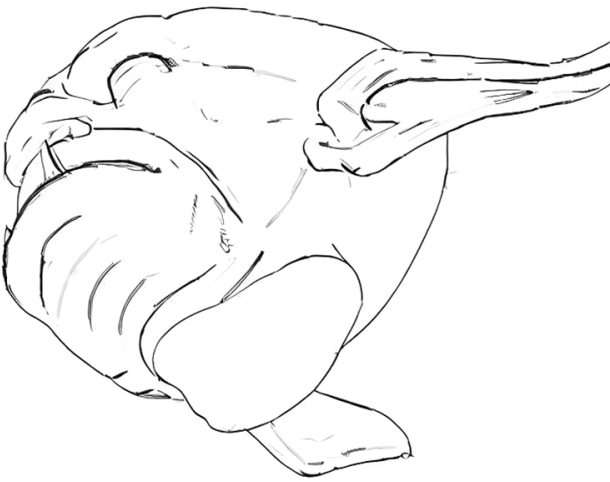


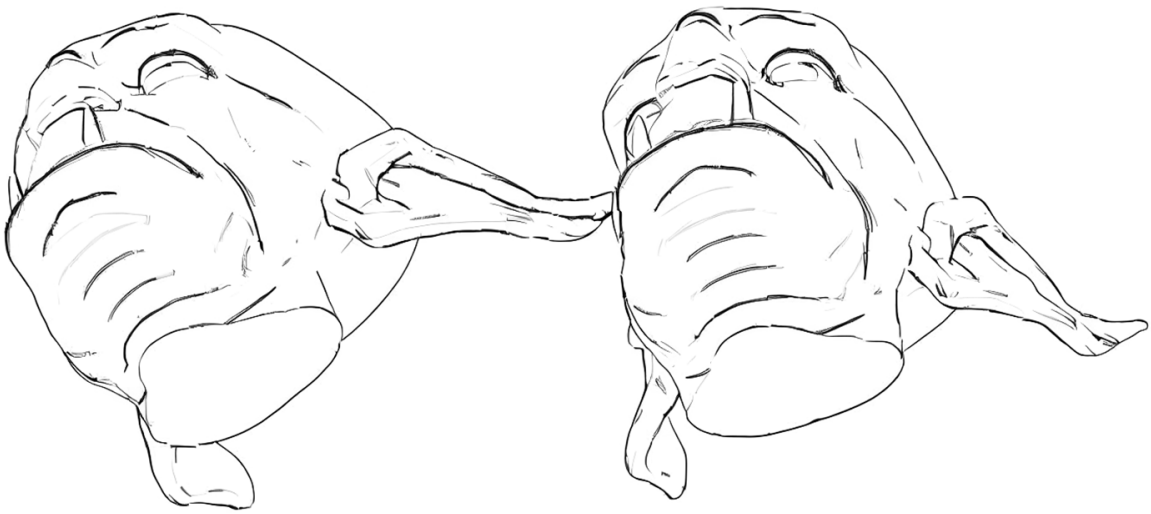


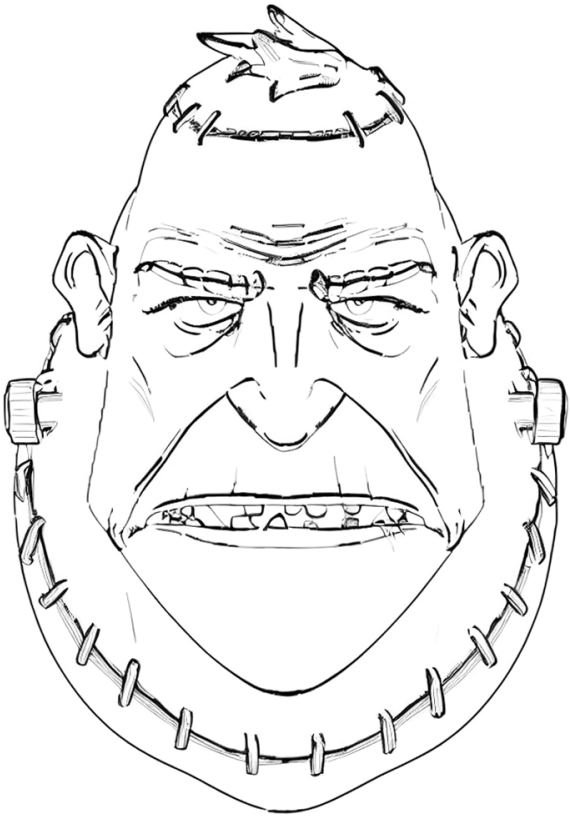


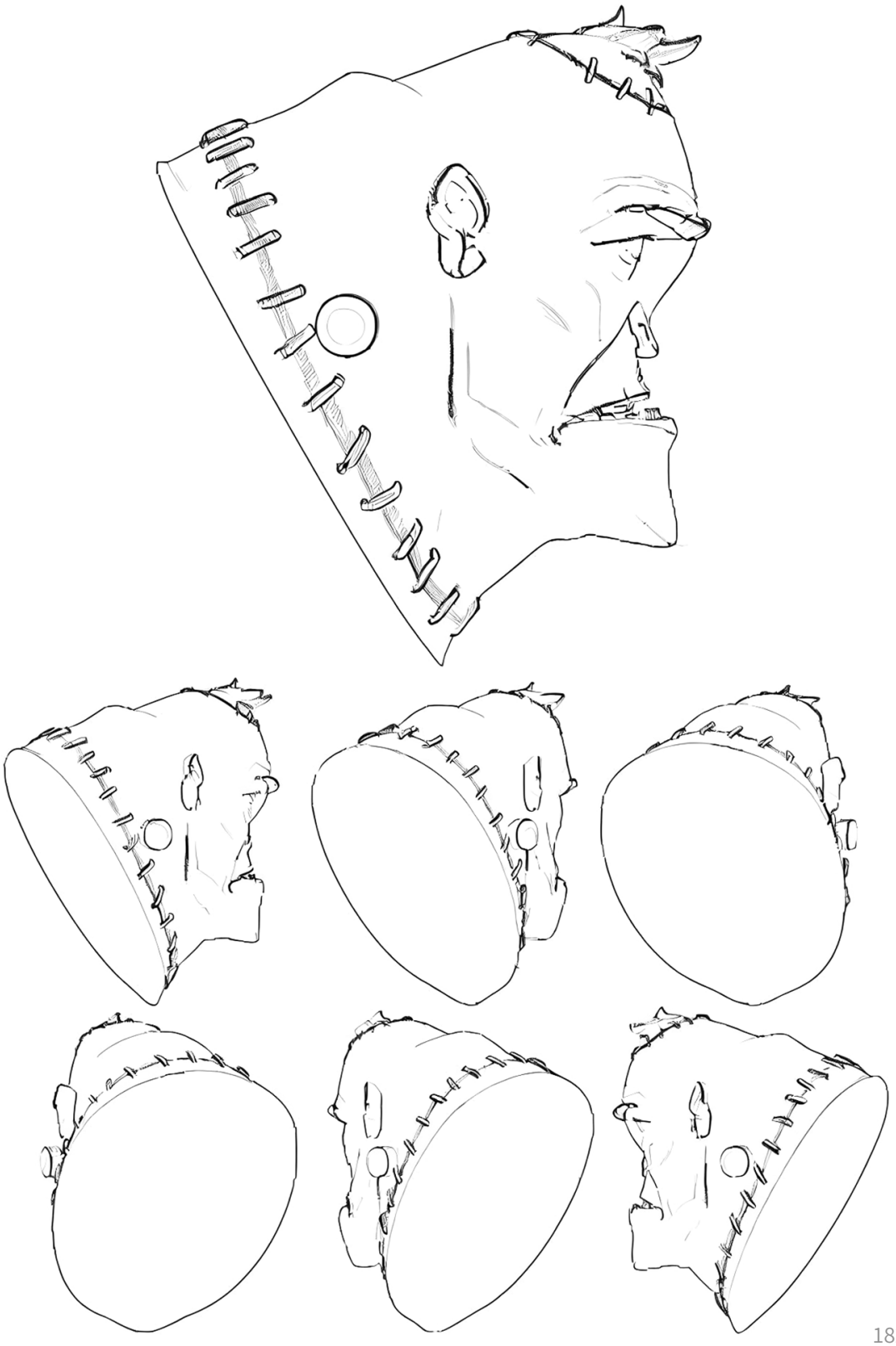


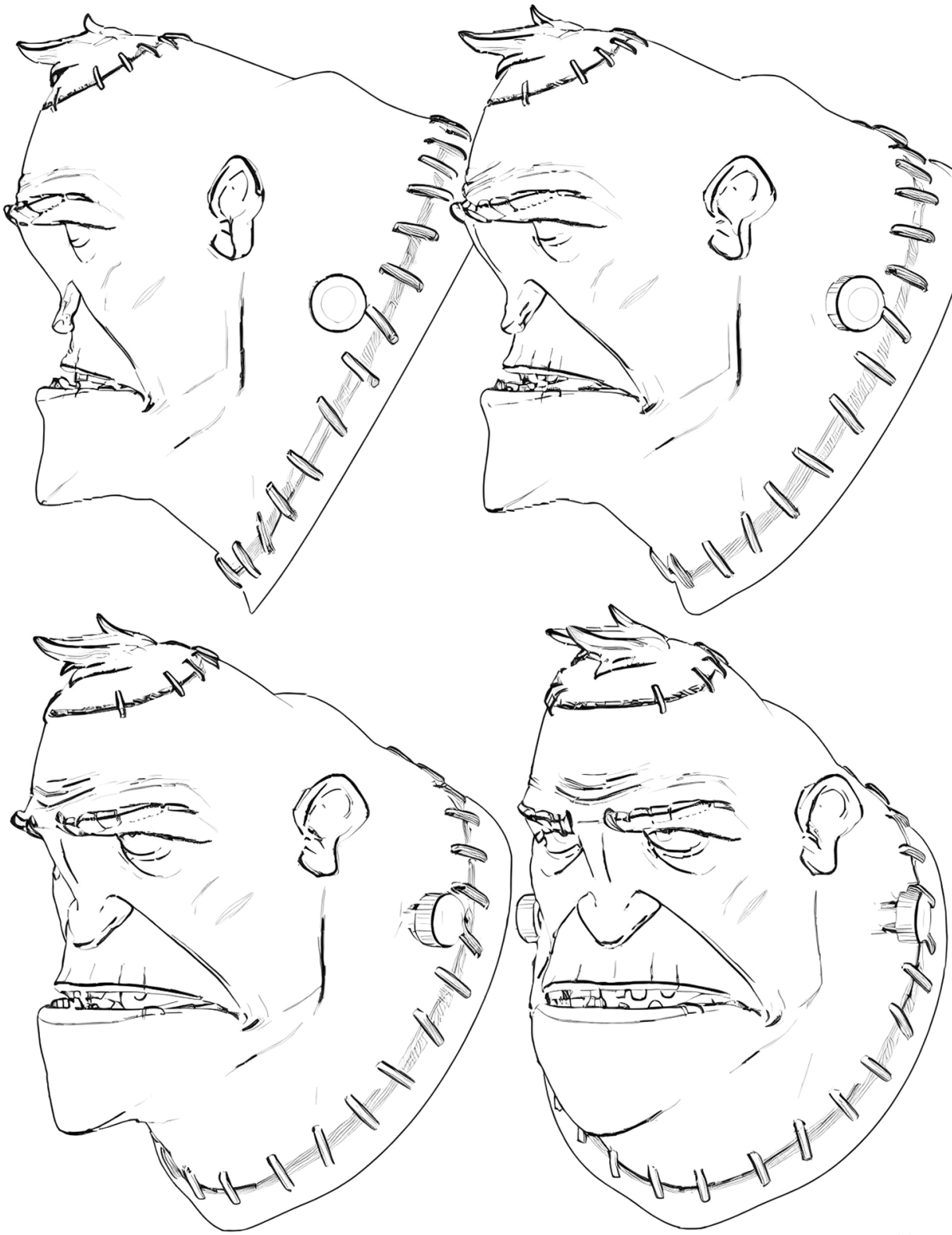


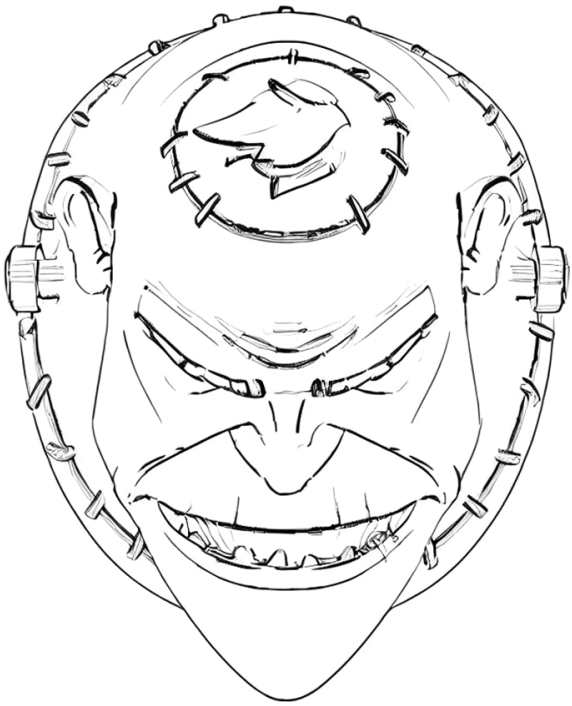


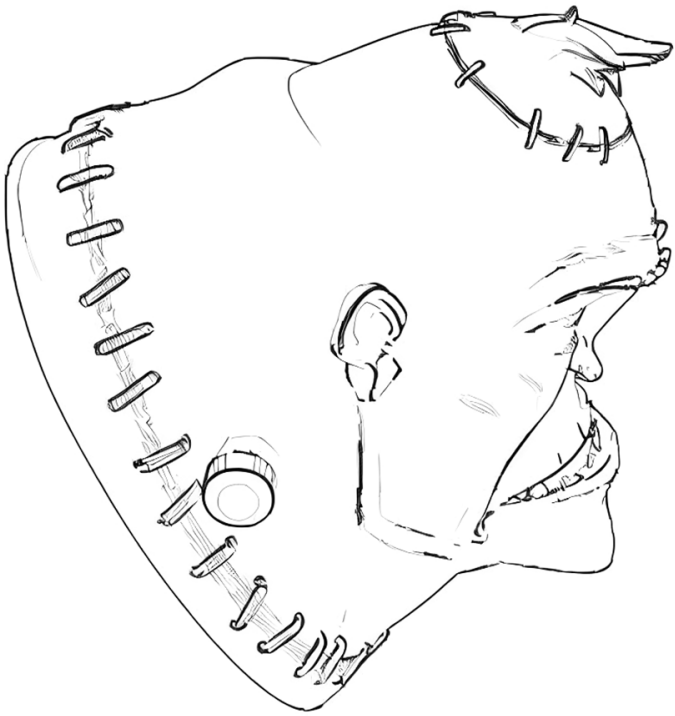


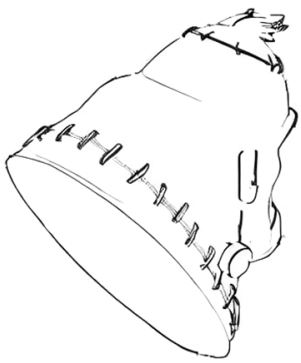


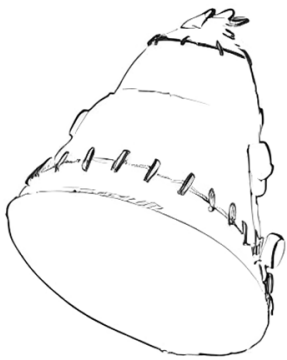


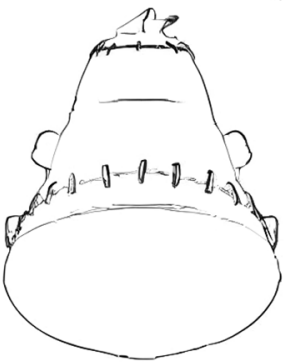


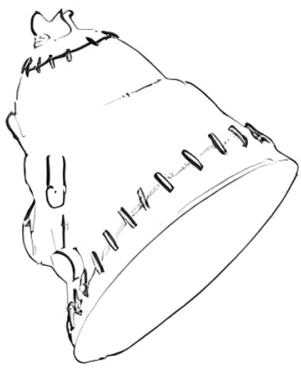


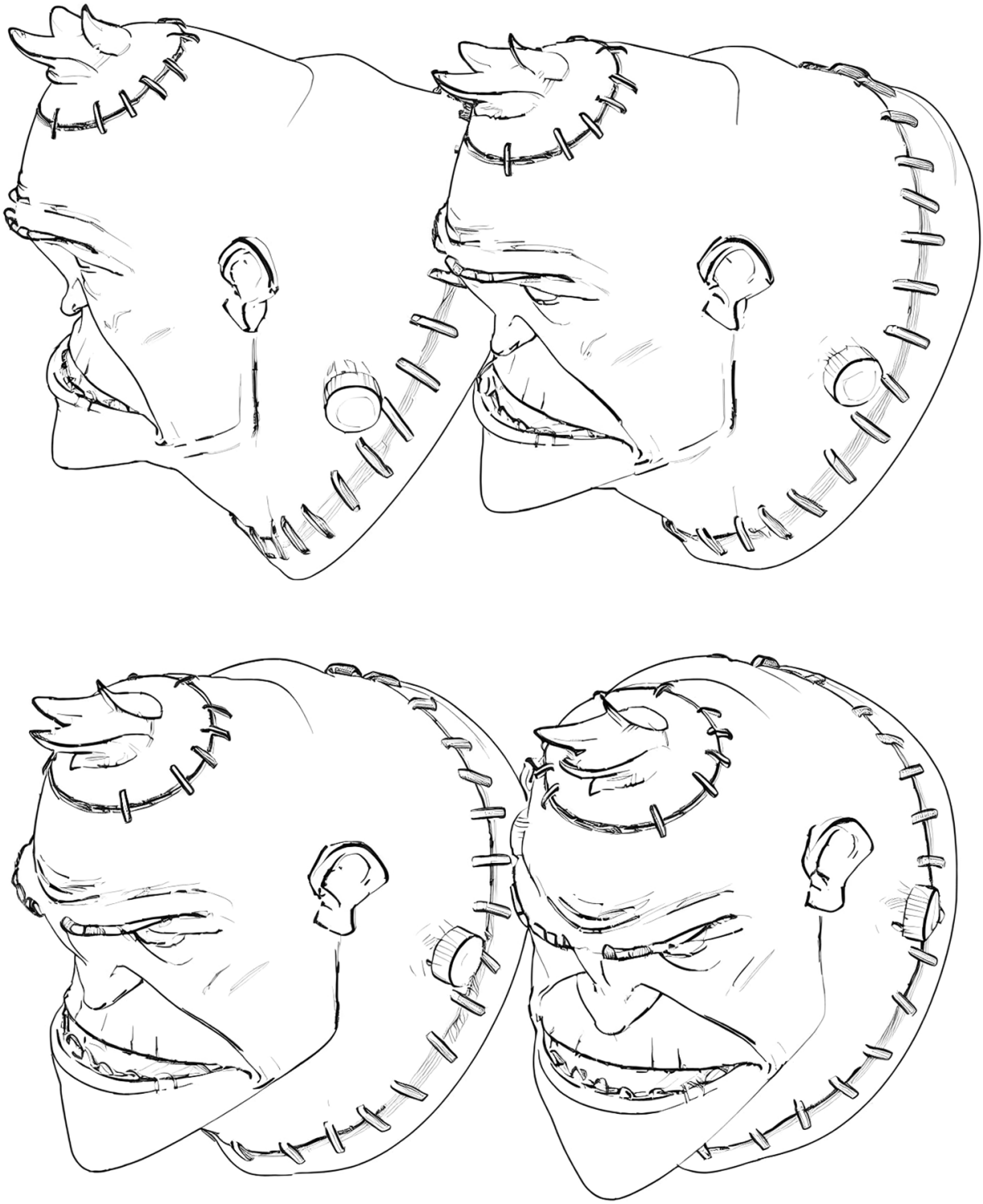


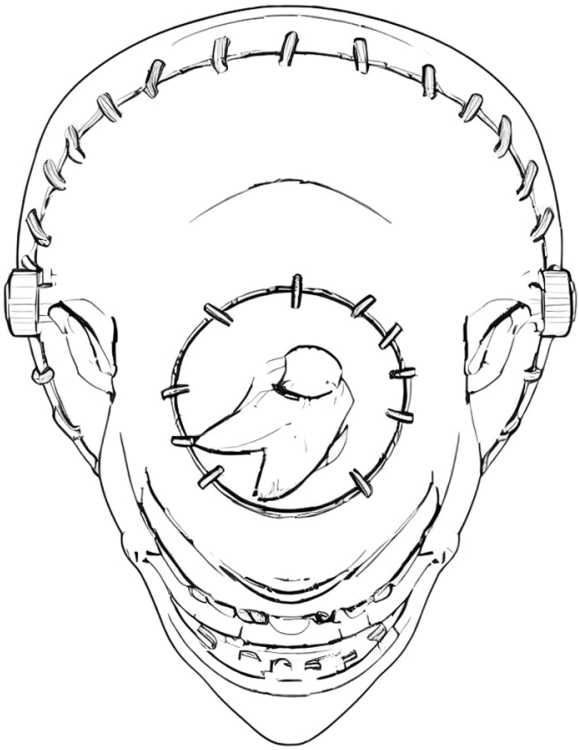


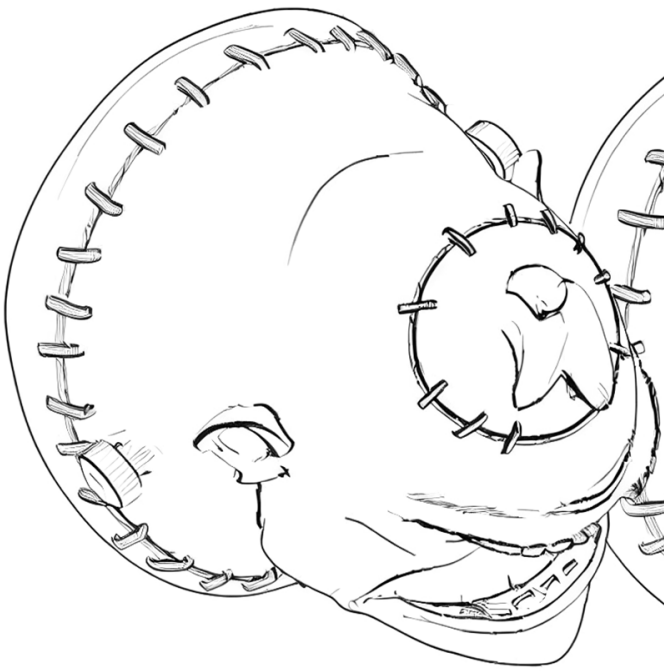


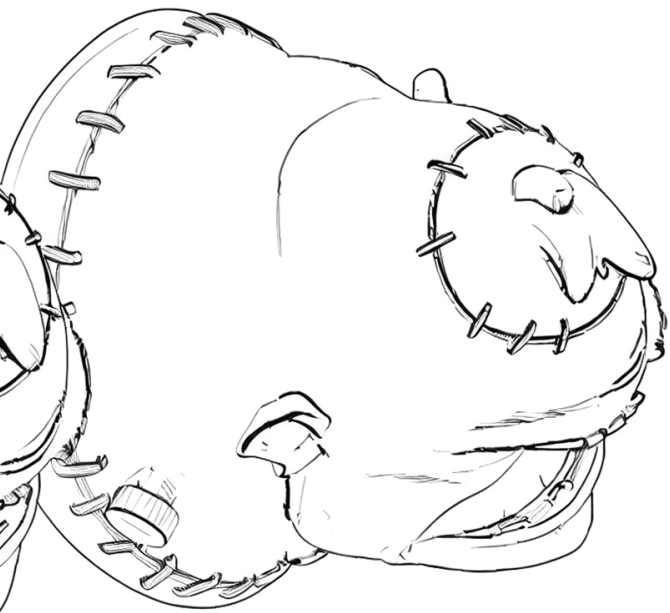


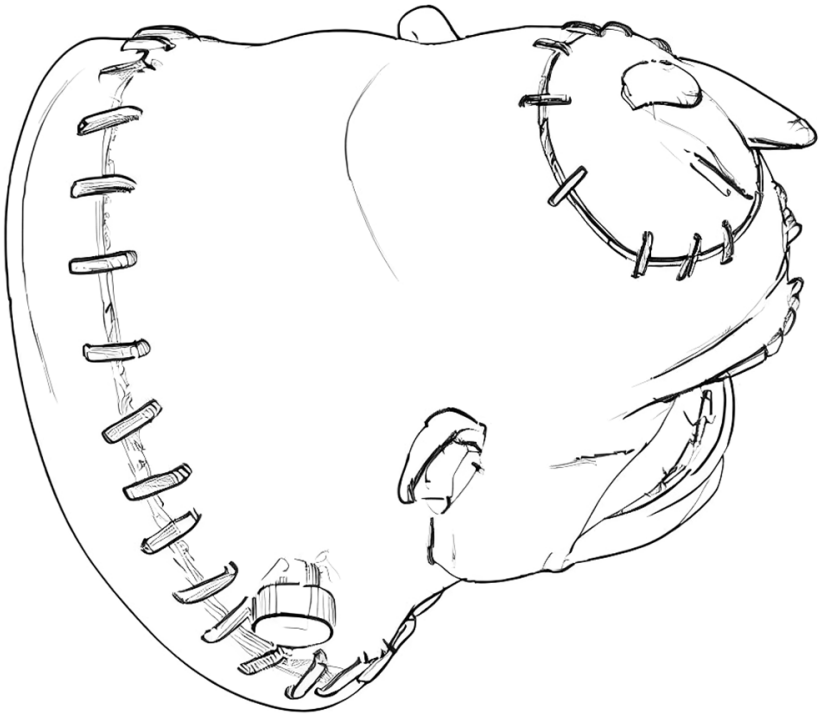


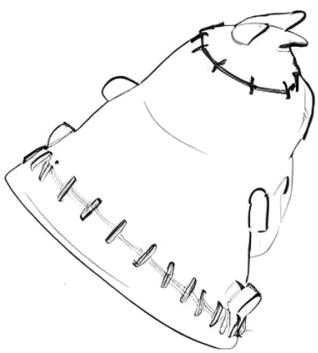


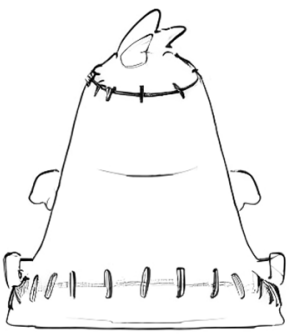


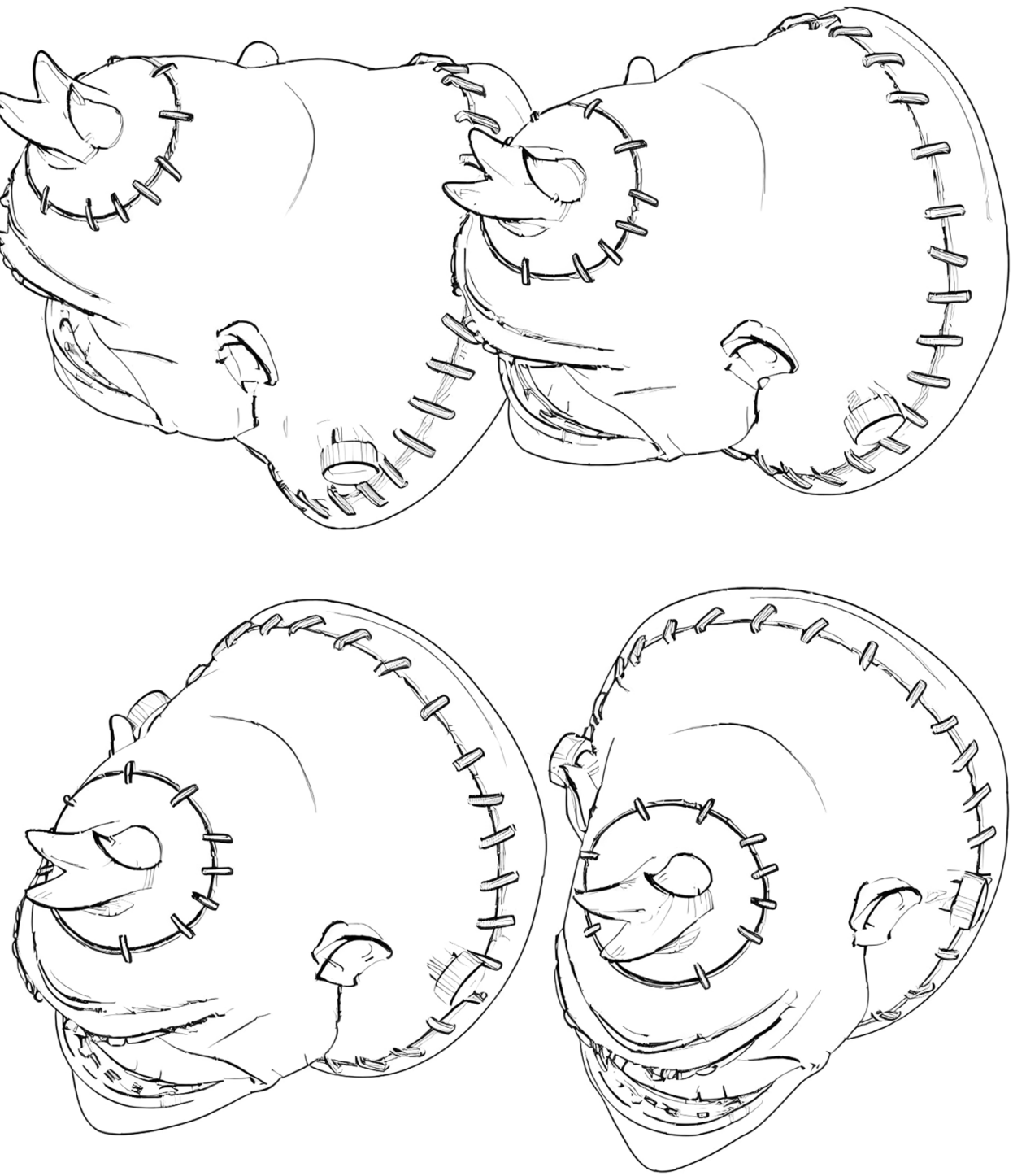


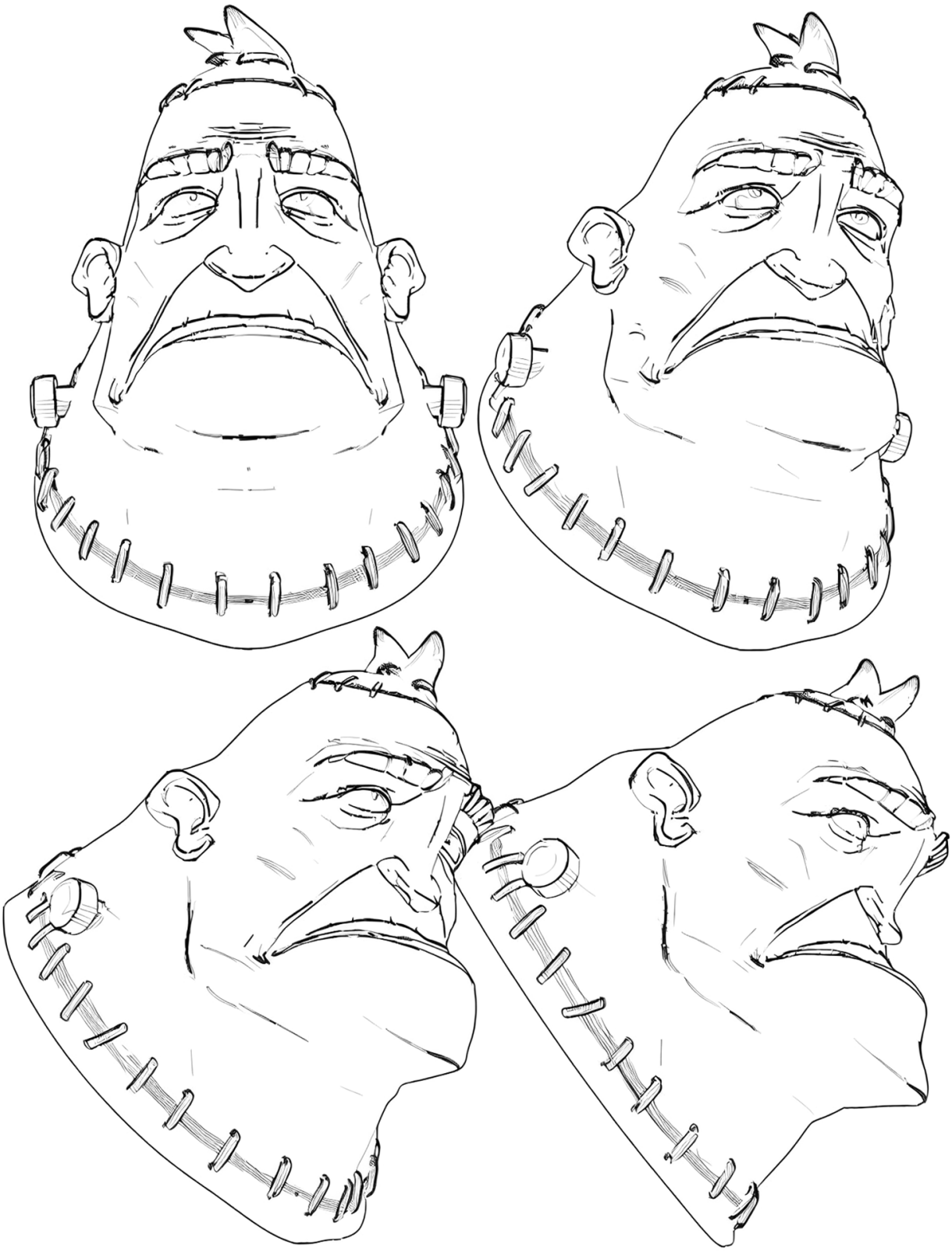


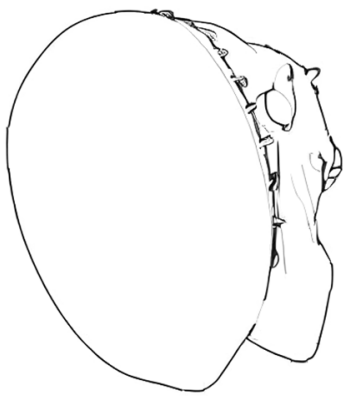


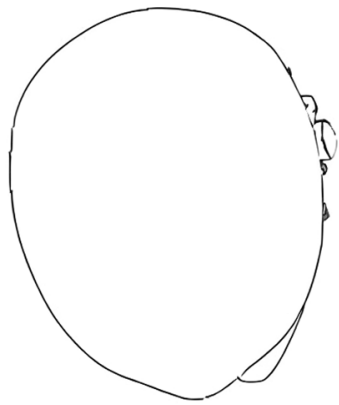


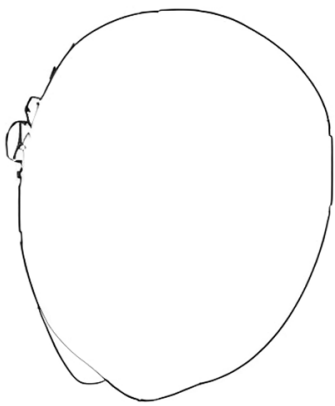


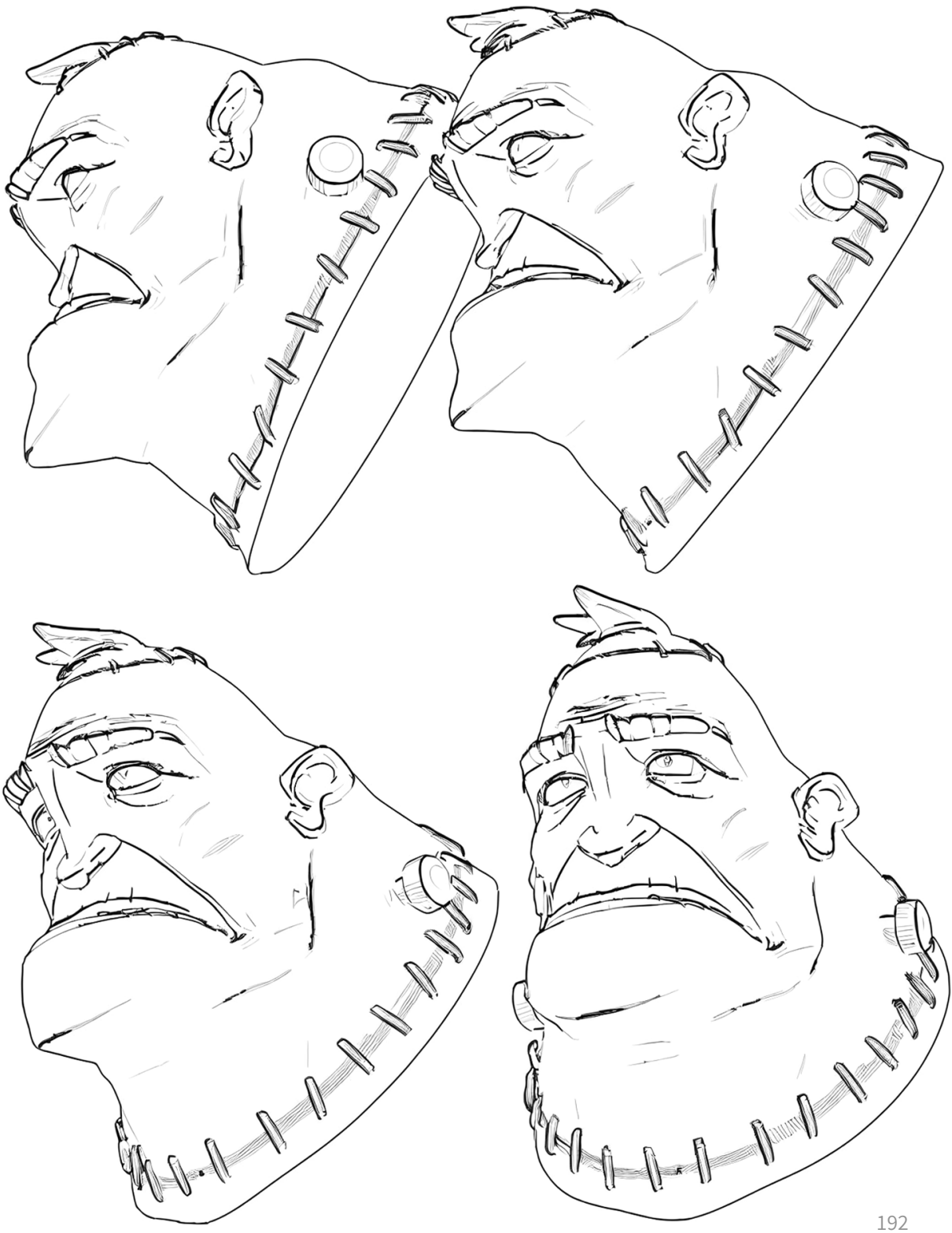


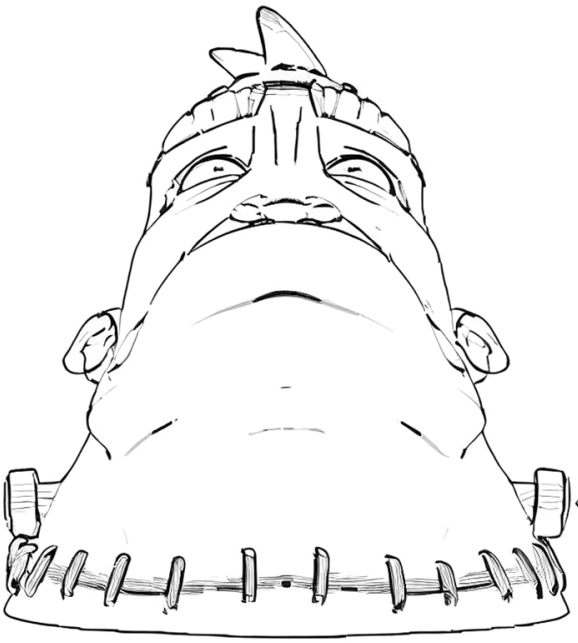


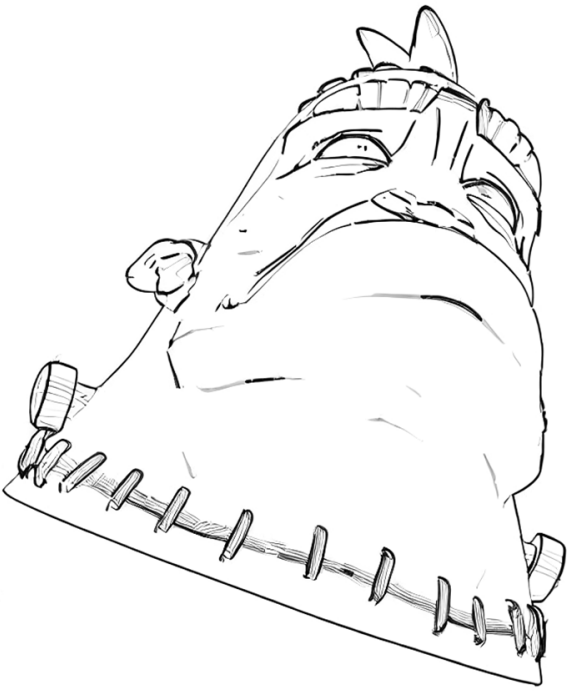


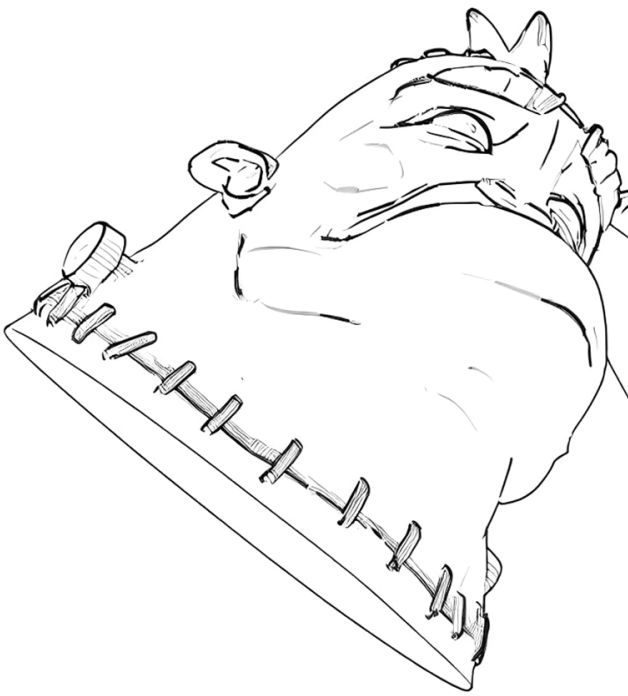


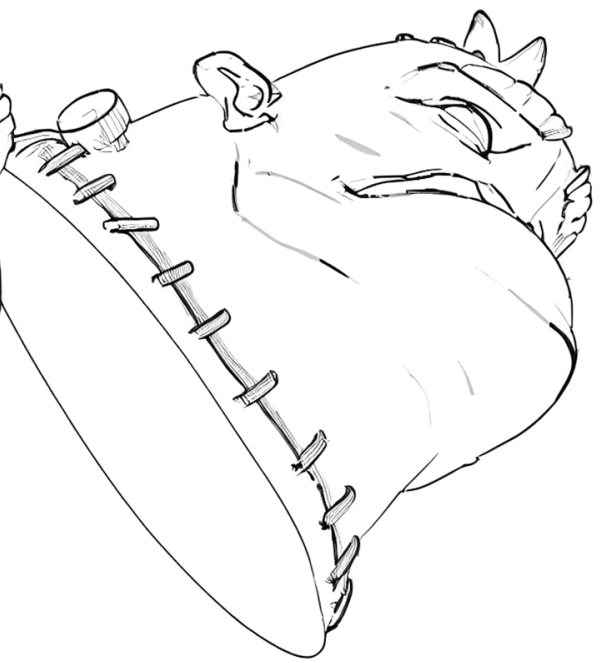


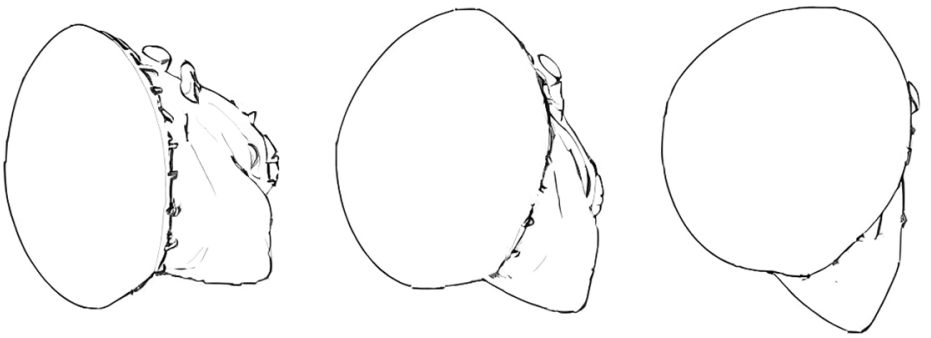


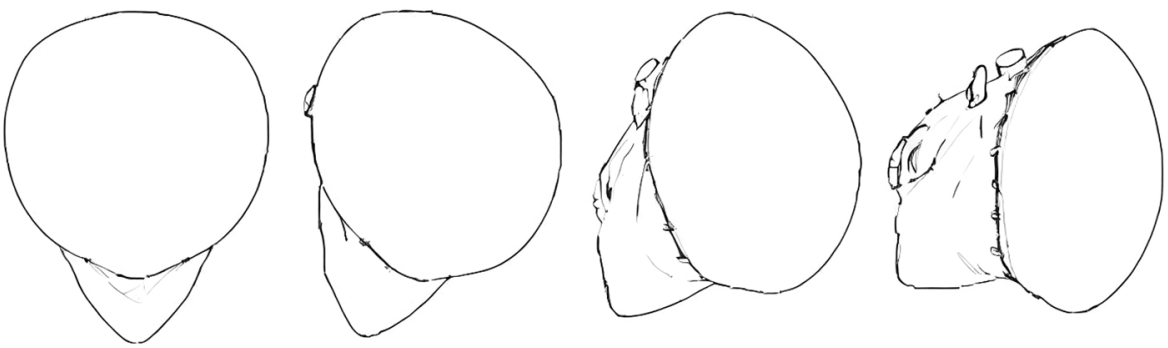


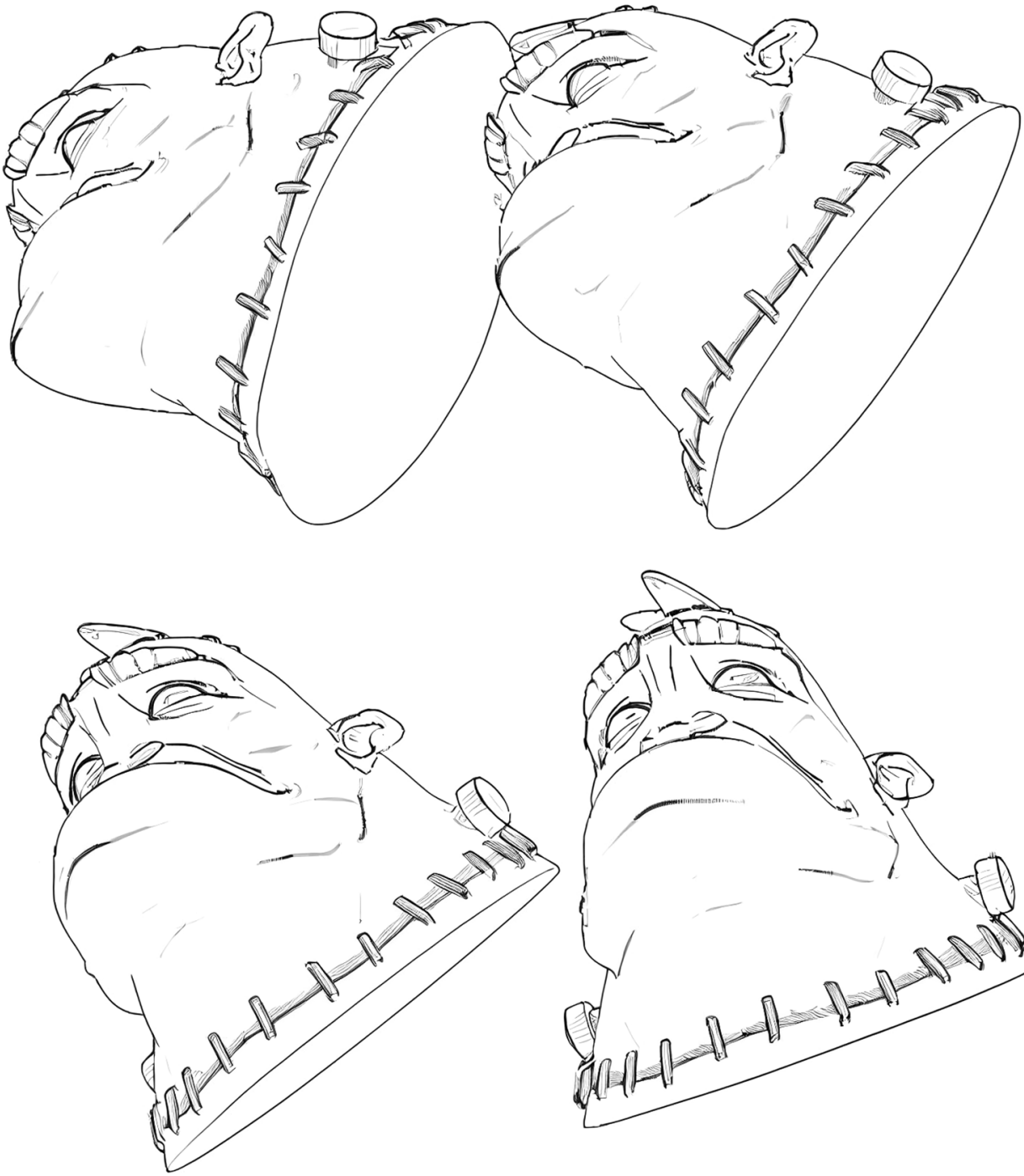












HEAD DRAWING

AUTHOR tatan
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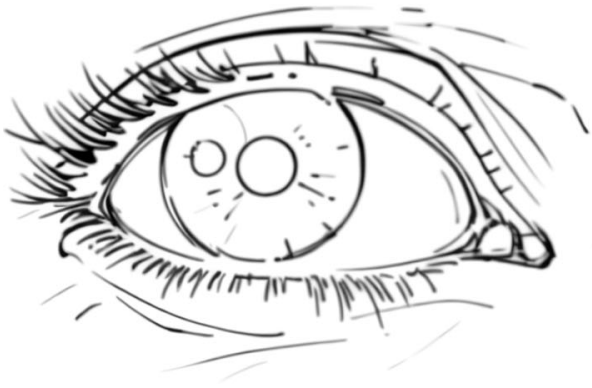
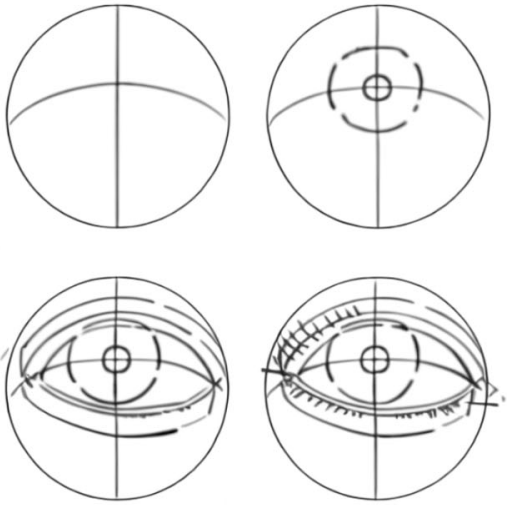
BASIC SHAPE





DRAMATIC

HEAD DRAWING 2

WET HAIR

CHARACTER STYLE

ISBN 978-0-99-702549-1

HEAD DRAWING

Tatan

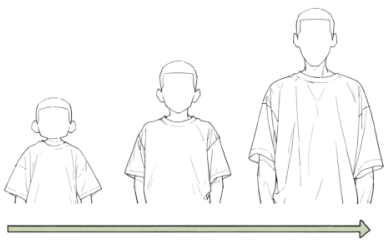
WOMEN'S HAIR

CHARACTER STYLE

T-SHIRT

T-SHIRT AND AGE

BEARD



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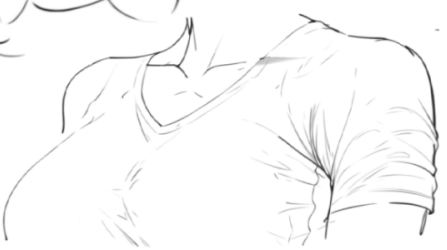
HEAD DRAWING

Tatan

WOMEN'S HAIR

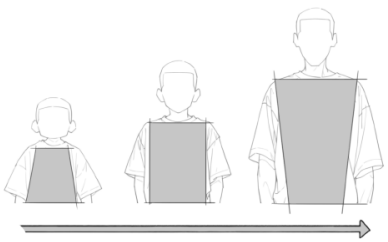
CHARACTER STYLE

T-SHIRT



T-SHIRT AND AGE

BEARD

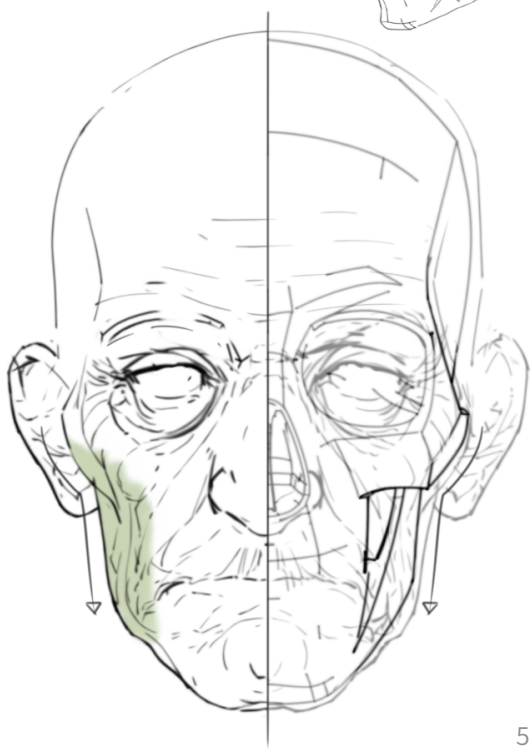


3

CONTENTS

8P. WOMAN'S HAIR

This section delves into the art of illustrating the texture of women's hair, examining the variations that arise in different situations, the diverse styles, and the various ways to artistically present these differences.

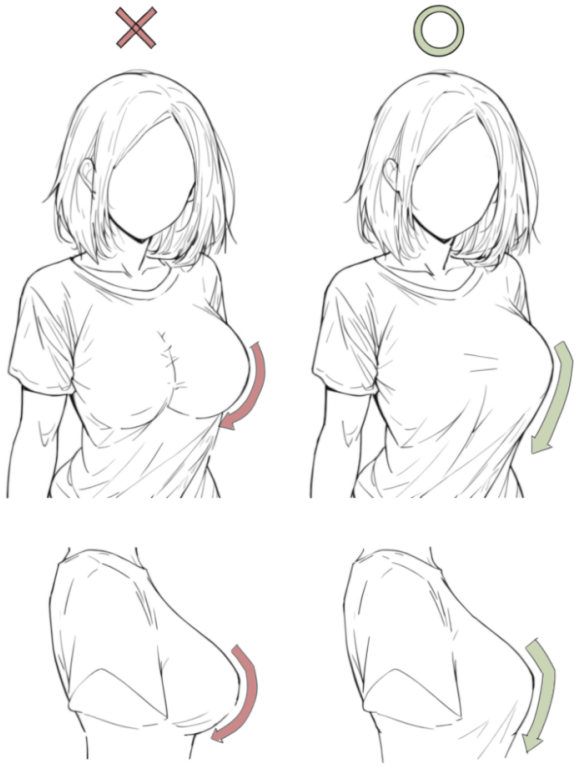


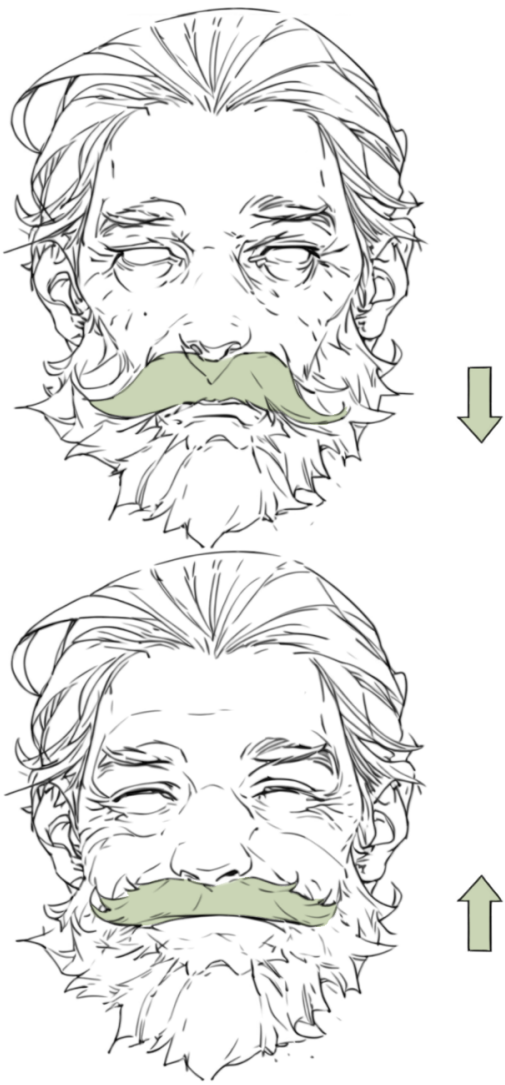
42P. ELDERLY

Learn About the Flow of Elderly Wrinkles, Age-Related Physical Changes, and Practical Simple Tips

55P. T-SHIRTS

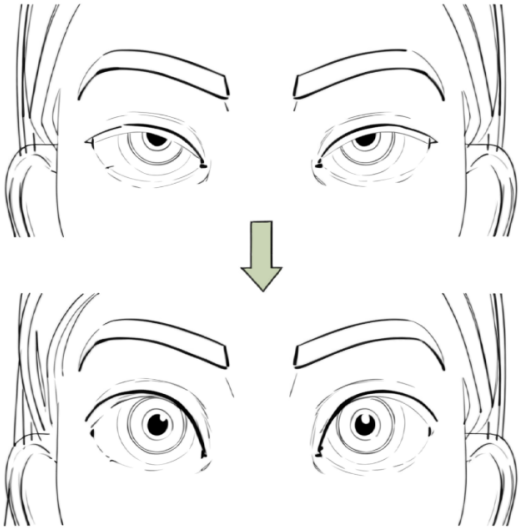
Included are the Principles of T-Shirts, Application Methods, Differences by Age, and Common Mistakes





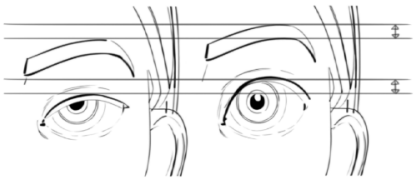
70P. BEARDS

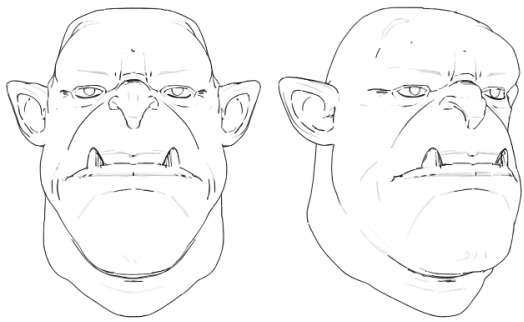
Covering Various Beard Styles, Examples from Different Angles, and Morphological Tips



92P.
CHARACTER STYLE

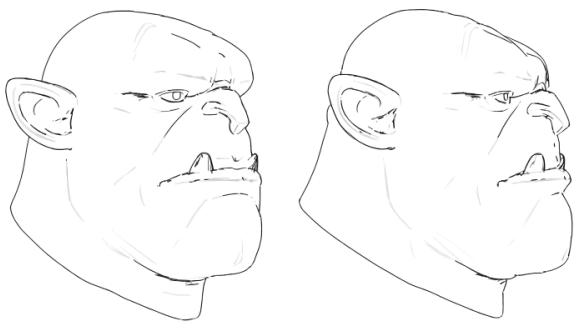
Provides Various Tips for a Style Closer to Character Drawing Rather Than Realistic Art





120P.
REFERENCE

References for Five Distinctive Characters



WOMAN'S HAIR

THREE COLOR TONES

The method of expression differs when depicting hair with just lines compared to using multiple tones.

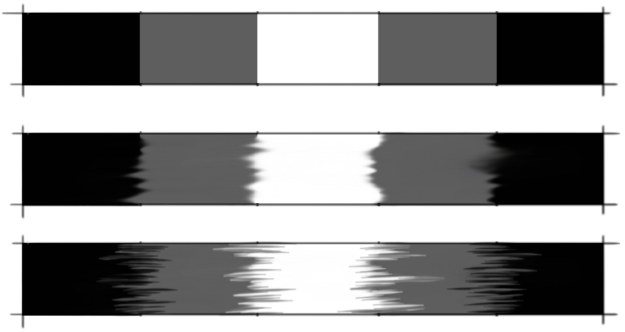
1 TONE

3 TONE

The brightest parts are represented in white, most of the colors are in dark gray, and the darkest areas are rendered in black.

MULTIPLE TONES

The more tones you use, the more realistic the hair will appear. As the number of tones increases, you need to divide the sections and blend the colors smoothly.



TECHNIQUES IN BLACK-AND-WHITE DRAWING

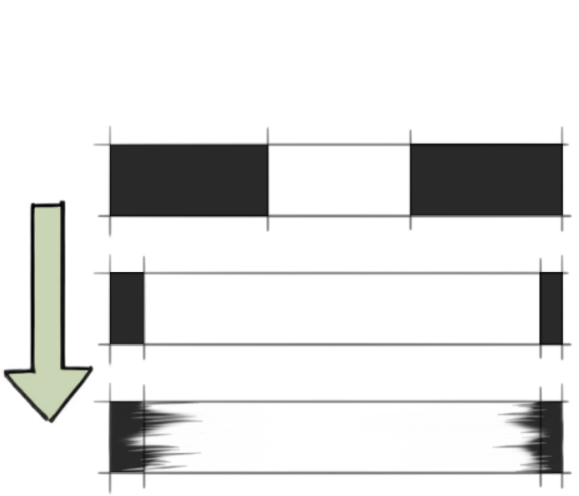
LINE

TWO-TONE

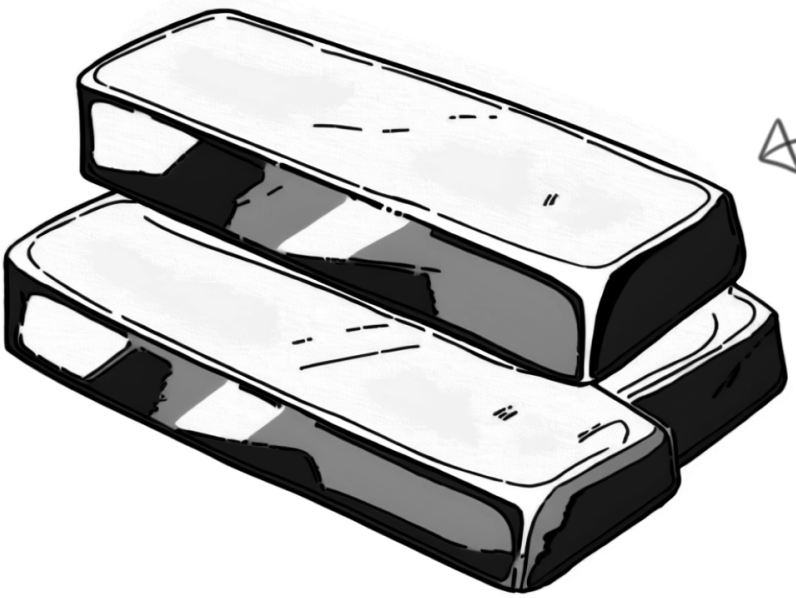
VARIOUS BLACK&WHITE TONES

Various tones between black and white were used. As shown in the illustration on the left, the hair color can be styled to have an orange tint.

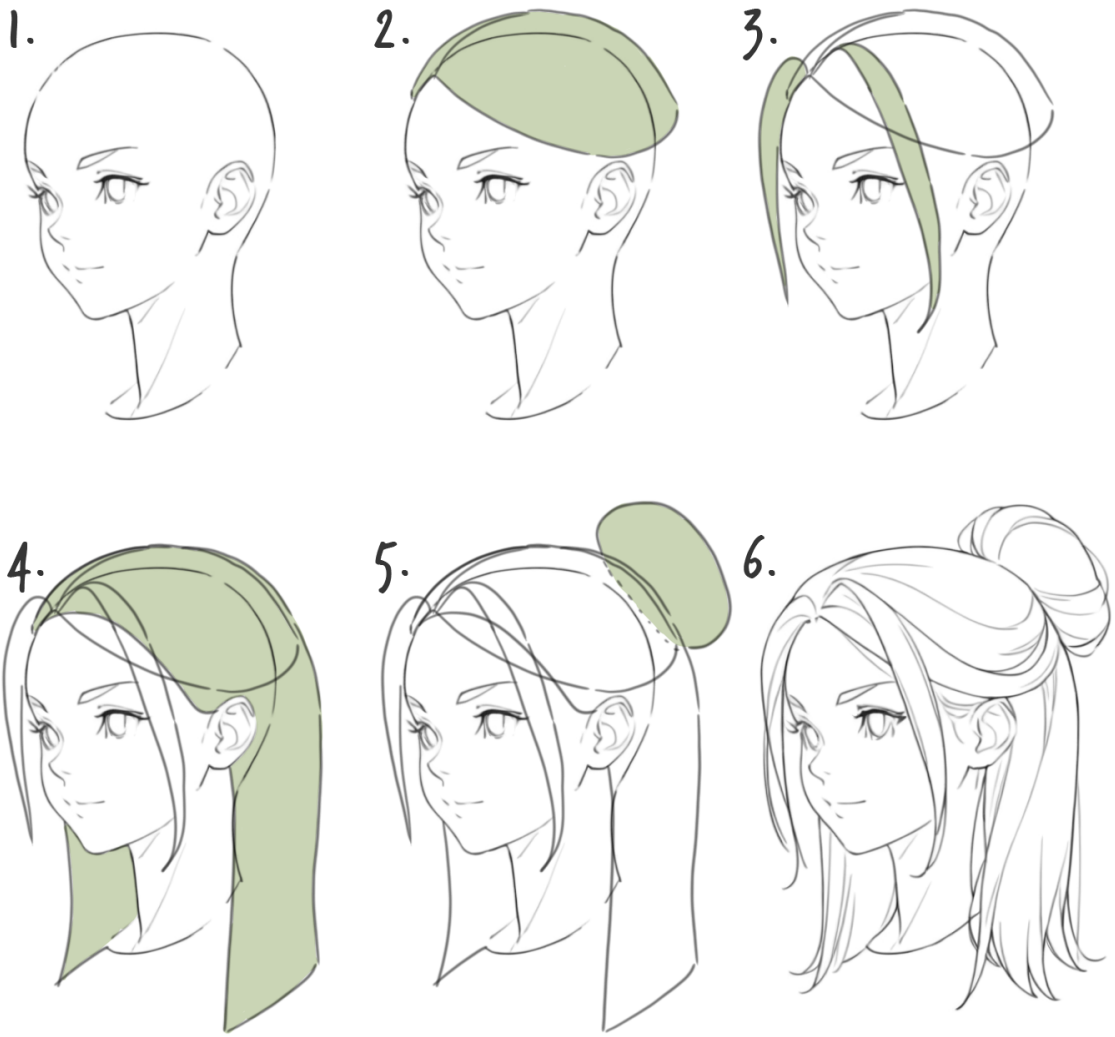
CONTRAST TO DEPICT COLOR

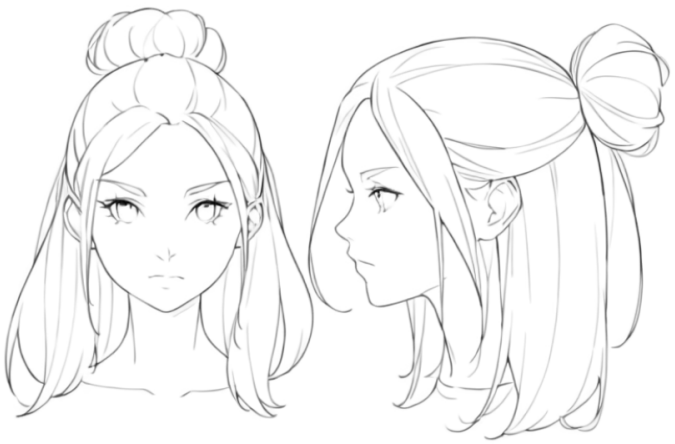


While many tones can be used to express color, it can also be achieved through contrast effects. For example, gold has strong contrast, with a sharp difference between light and dark areas. This can be applied to hair, where a bright section transitions immediately to a dark section, creating a shimmering effect.



GEOMETRIC SIMPLIFICATION ORDER



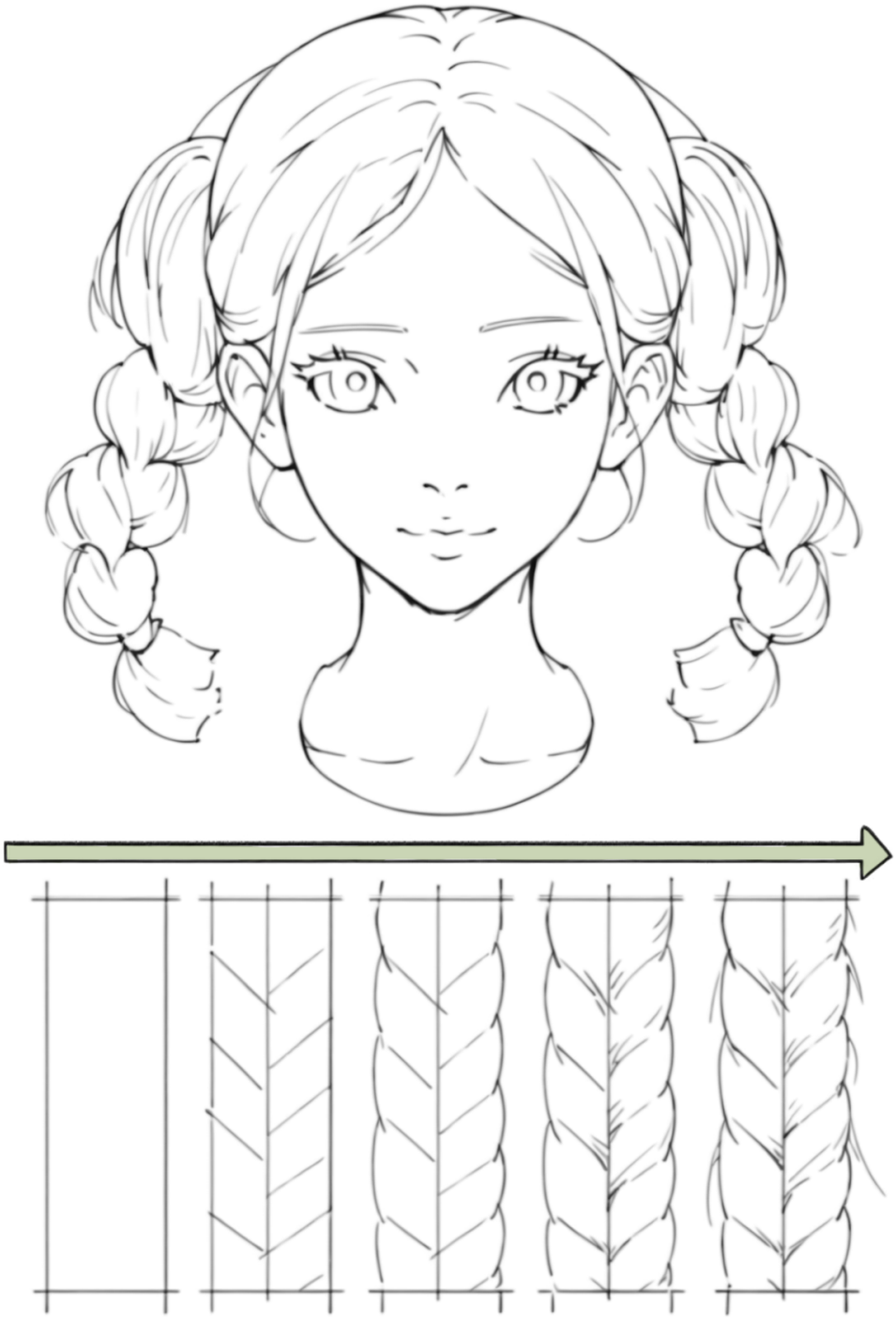


When drawing hair, it can be helpful to approach the larger sections as shapes. You can divide the hair into parts such as the top, bangs, and back to match the hairstyle.

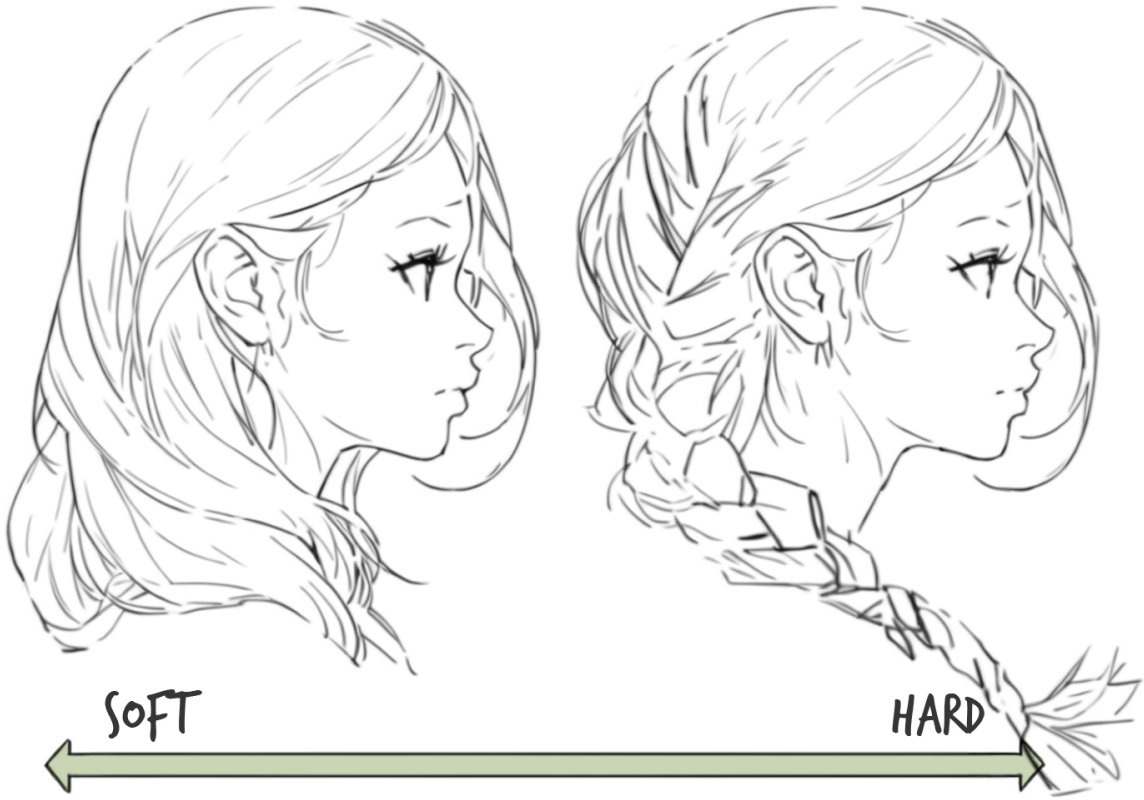
GEOMETRIC SIMPLIFICATION OF HAIR

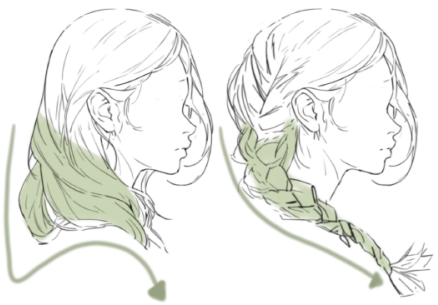
BRAIDED HAIR LIKE A ROPE

When drawing braided hair, think of it as a rope and apply the same principles.



DIFFERENCES BETWEEN LONG AND BRAIDED HAIR

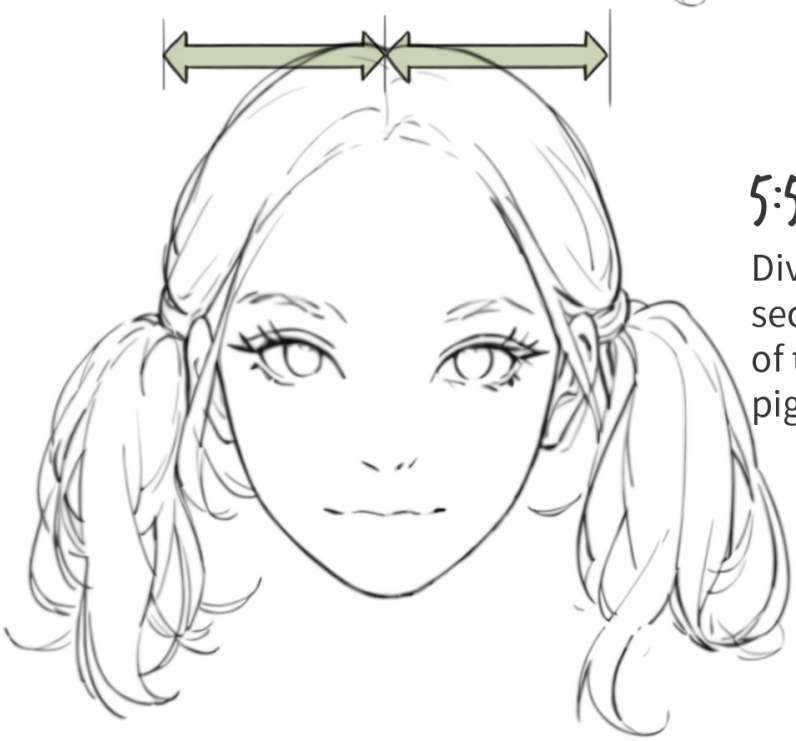




In the case of long hair, it lacks strength and therefore drapes softly over the shoulders. However, braided hair is stiffer and is affected differently compared to long hair.

PIGTAILS

The angle of the hair's bend changes depending on where it is tied.



5:5

Divide the hair into two sections from the center of the face to create pigtails.

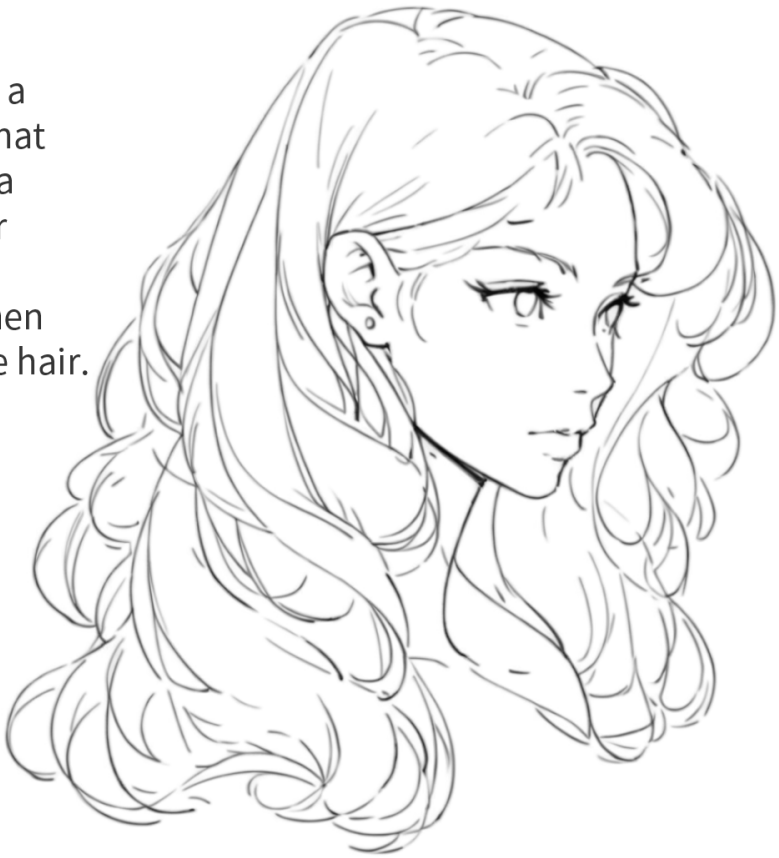
When viewed from a half-side angle, the pigtail on the opposite side is also slightly visible.

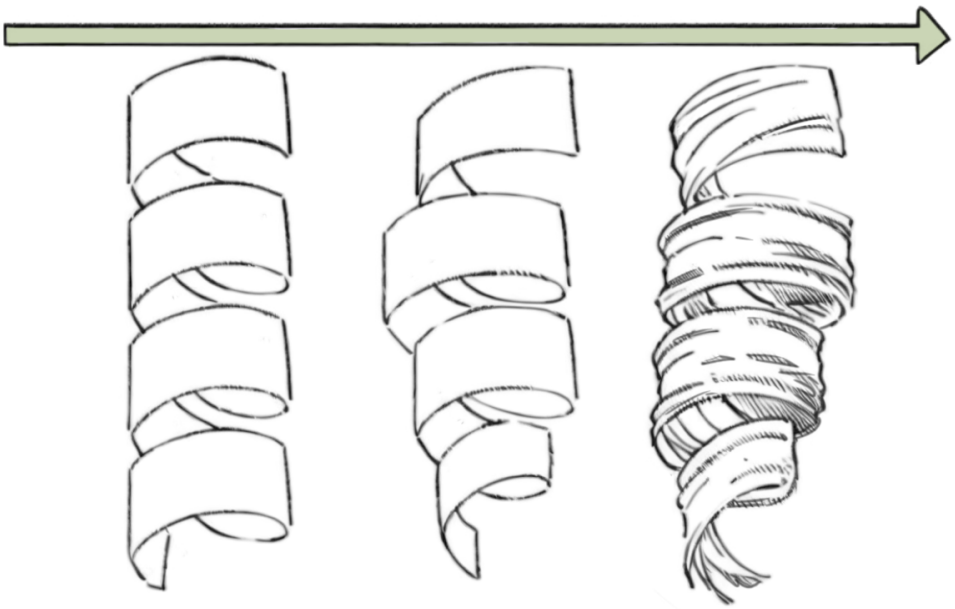
PIGTAILS: CHILDREN VS ADULTS

When creating pigtails, children have less hair volume, resulting in a smaller starting point, whereas adults have more hair, leading to a larger starting point.

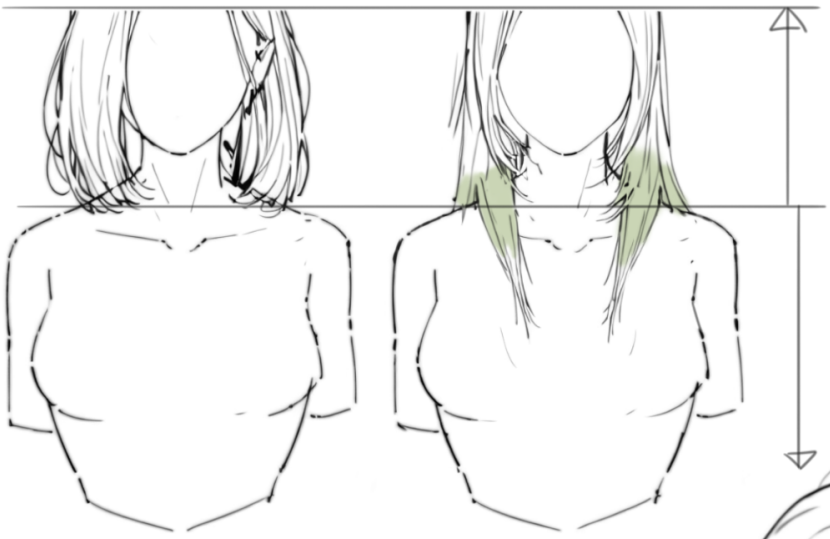
WAVY HAIR

Wavy hair resembles a thin sheet of paper that has been rolled into a rounded shape. After rolling it, create an irregular form and then add the details of the hair.



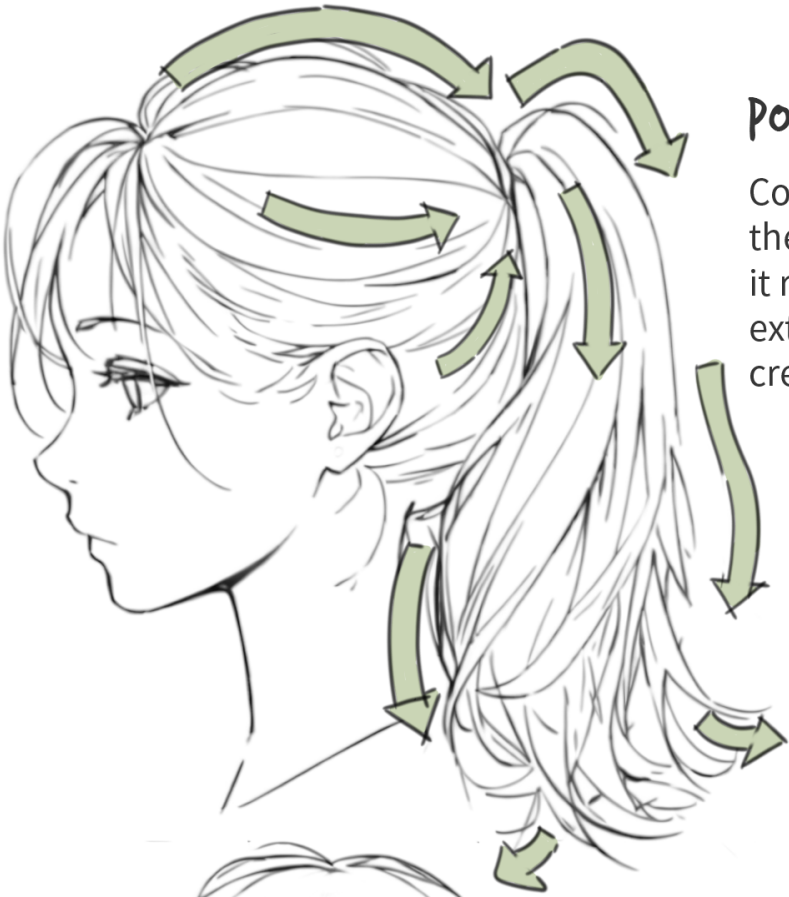


CORRELATION BETWEEN HAIR LENGTH AND BODY



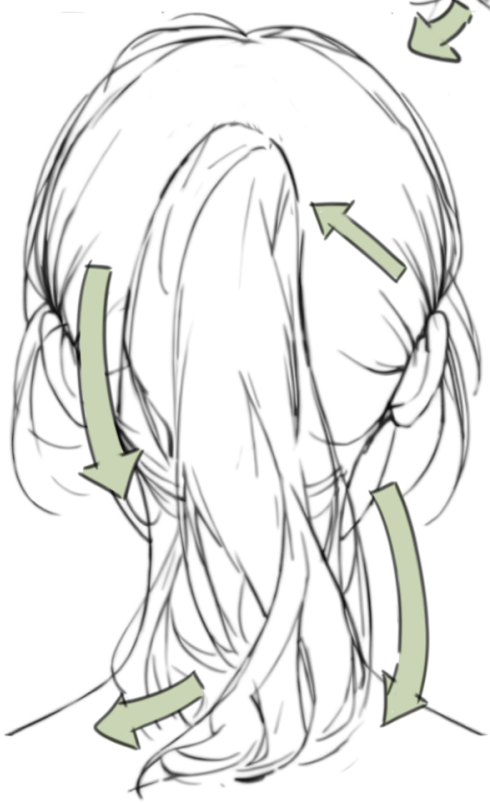
SHOULDERS AND CHEST

Hair longer than a bob cut is greatly influenced by the body, particularly by the shoulders and chest.

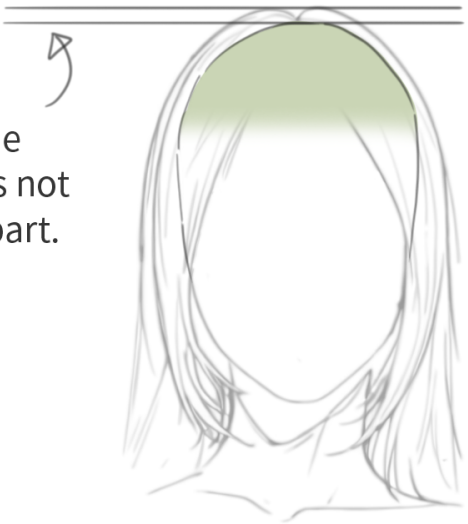


PONYTAIL FLOW

Consider the direction of the hair being tied, how it rises, and how it extends from below to create an overall shape.

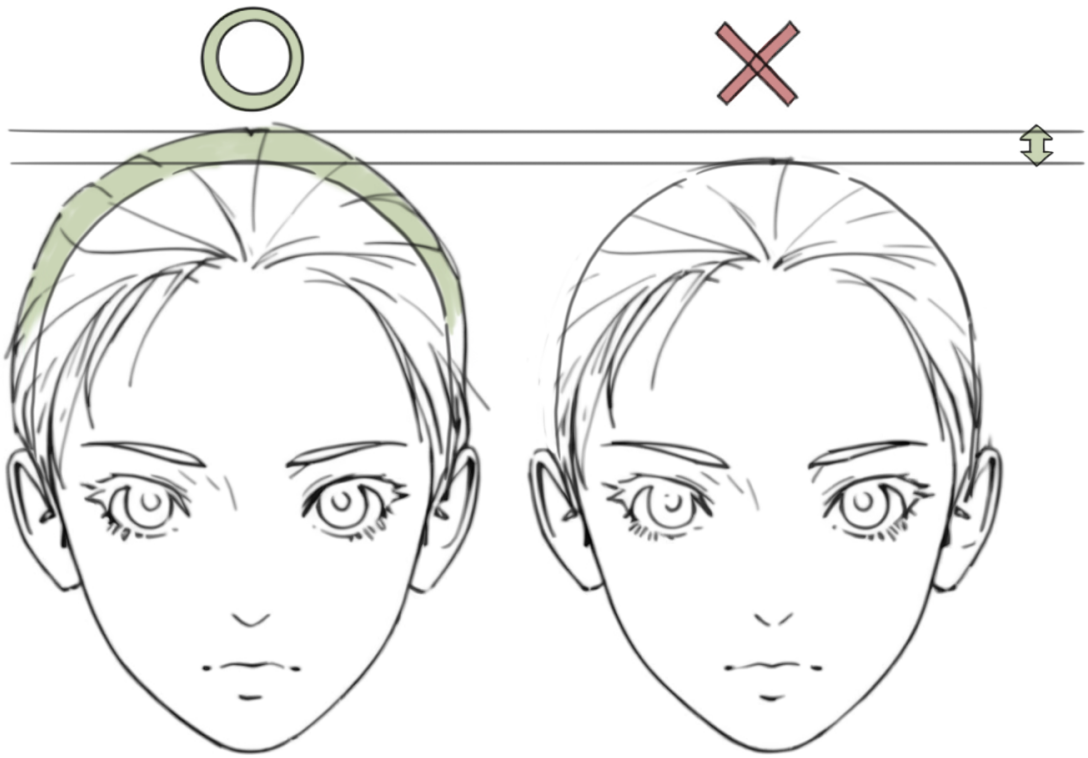


Ensure the spacing is not too far apart.



SLEEK HAIR

To have a sleek hairstyle, there should be little difference between the top of the head and the hair. However, the hair should not be lower than the top of the head.



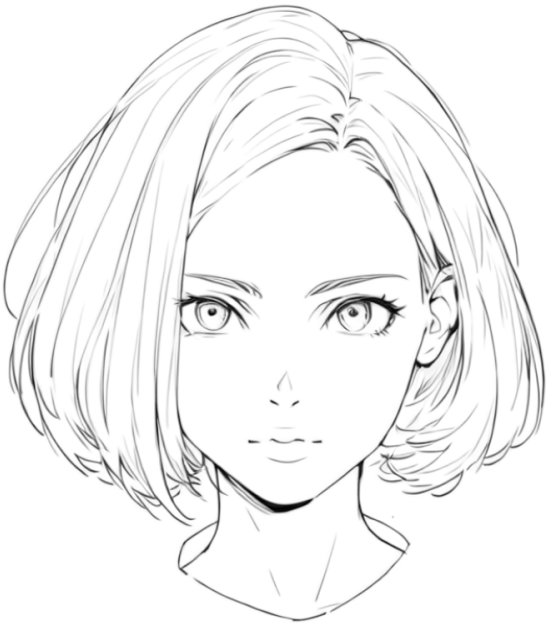
HAIR VOLUME

You need to draw the hair with more volume than the head to account for its thickness. One way to achieve this is by understanding the shape of the head and drawing from a bald version to the final hairstyle.

VOLUME OF FRONT HAIR

The more volume in the bangs, the more cartoonish and playful the character will appear.

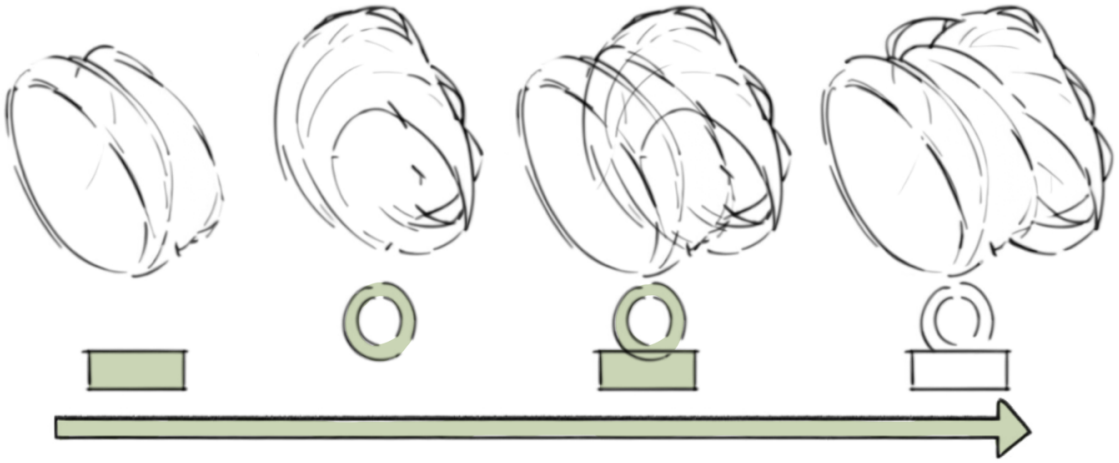
NEAT HAIR & MESSY HAIR

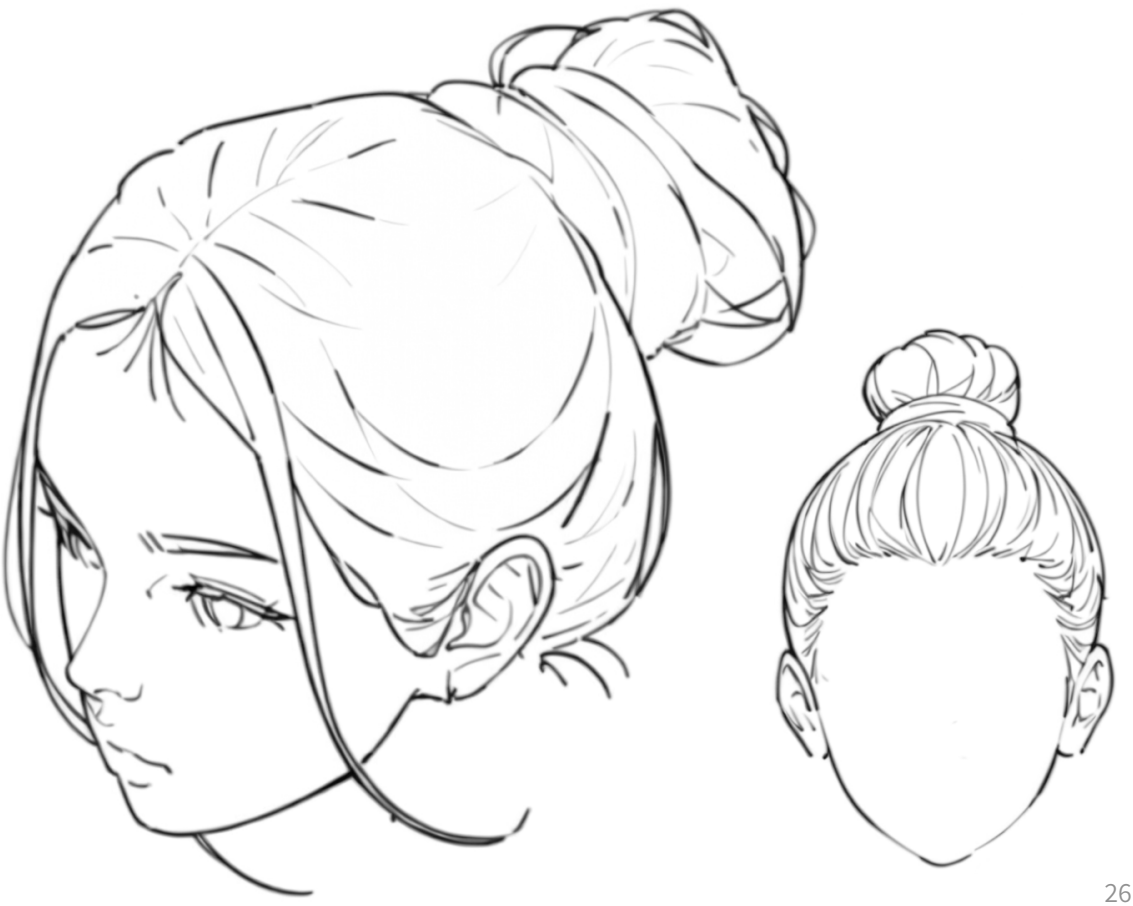


Neat hair has almost no stray hairs along the outer edges, while messy hair has many. Additionally, neat hair has minimal length variation at the ends, whereas messy hair has significant differences in thickness and length at the tips.

SIMPLE STEPS FOR A BUN HAIRSTYLE

There are many ways to create a bun hairstyle. The method below is a relatively simple way to express a bun.





STRAY HAIRS

When styling tied hair, expressing stray hairs sticking out adds detail.

If depicting tightly tied hair, it is better not to express stray hairs.

TIGHTLY TIED HAIR & LOOSELY TIED HAIR

The boundary between the hair and the forehead is distinct.

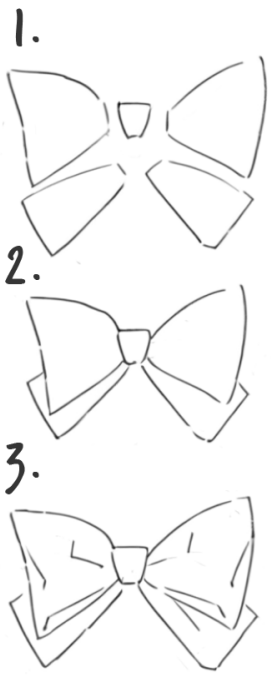
The lines rise straight in the direction the hair is tied.

The volume of the hair increases compared to when it is tightly tied.

There are many stray hairs.

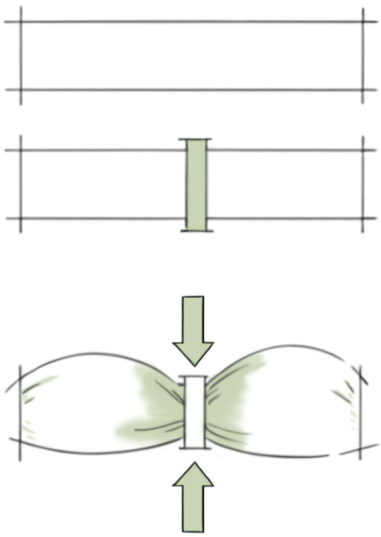
HAIR WITH RIBBON

Visualize the ribbon as having five sides, then combine them to create a three-dimensional effect.



When viewed from the front, the shape of the ribbon is mostly hidden, so you need to lift the ribbon for it to be clearly visible.

HAIRPINS



Since hairpins hold the hair tightly in place, the hair around the pins tends to stick out, creating many lines around the pinned area.

When secured with hairpins, the hair adheres closely to the scalp

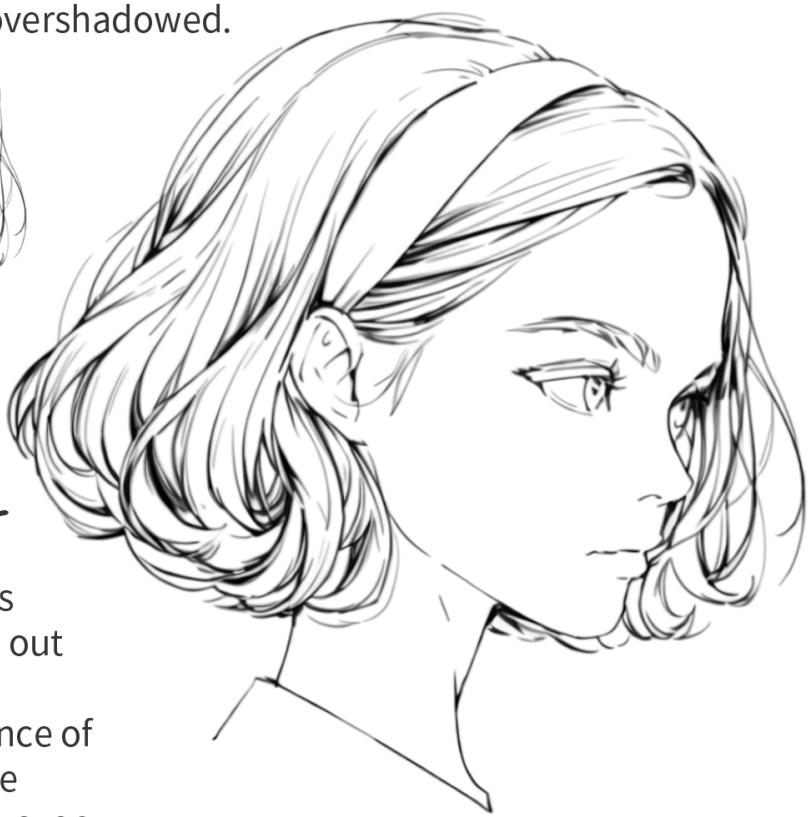
PRINCIPLES OF HAIRBANDS AND HAIRPINS

The principles of hairbands and hairpins are similar. However, hairbands secure the hair over a wider area and in a rounded shape.

BEFORE

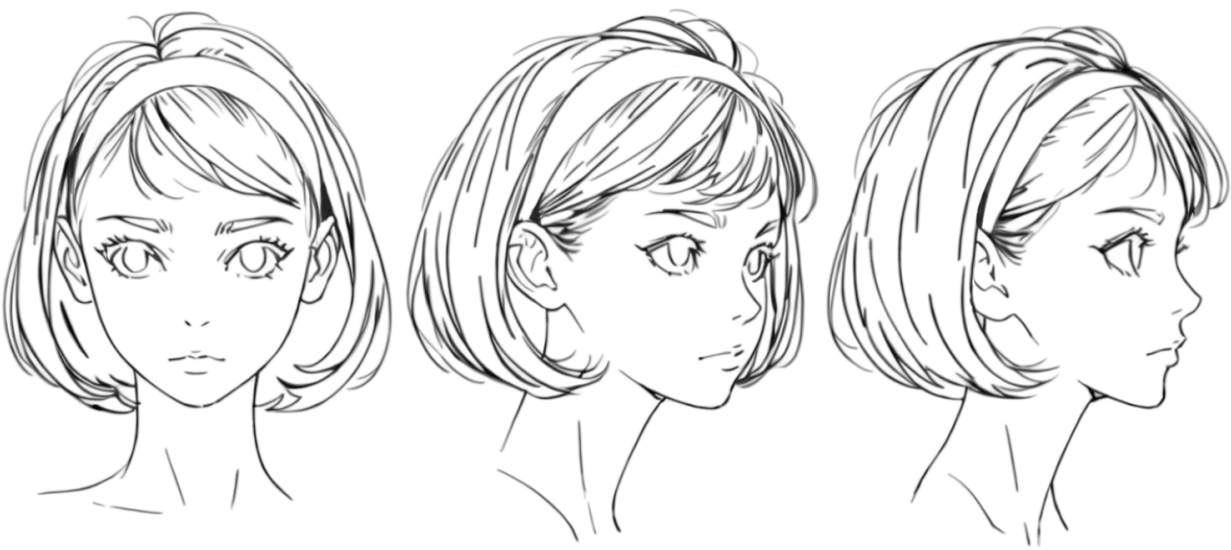
AFTER

When there is a lot of description about the hair, if the hairband is also described in great detail, the hairband will be less emphasized and get overshadowed.



CONTRAST EFFECT

Detailed descriptions make features stand out more. However, sometimes the absence of description can make something stand out even more.



VARIOUS HAIR STYLES

EMPHASIZE THE NECKLINE

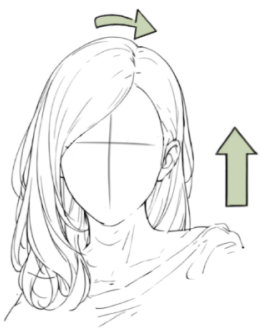
1.

2.

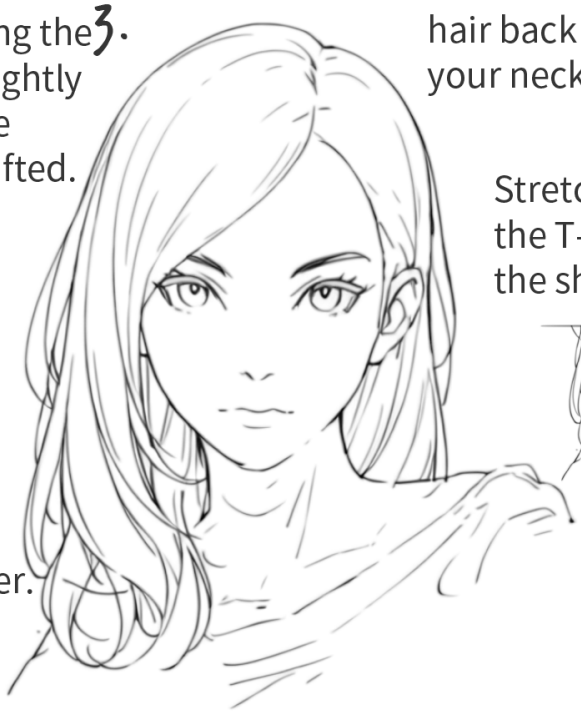
Tuck one side of your hair back to emphasize your neck.

3.

Instead of keeping the head straight, slightly tilt it towards the shoulder being lifted.



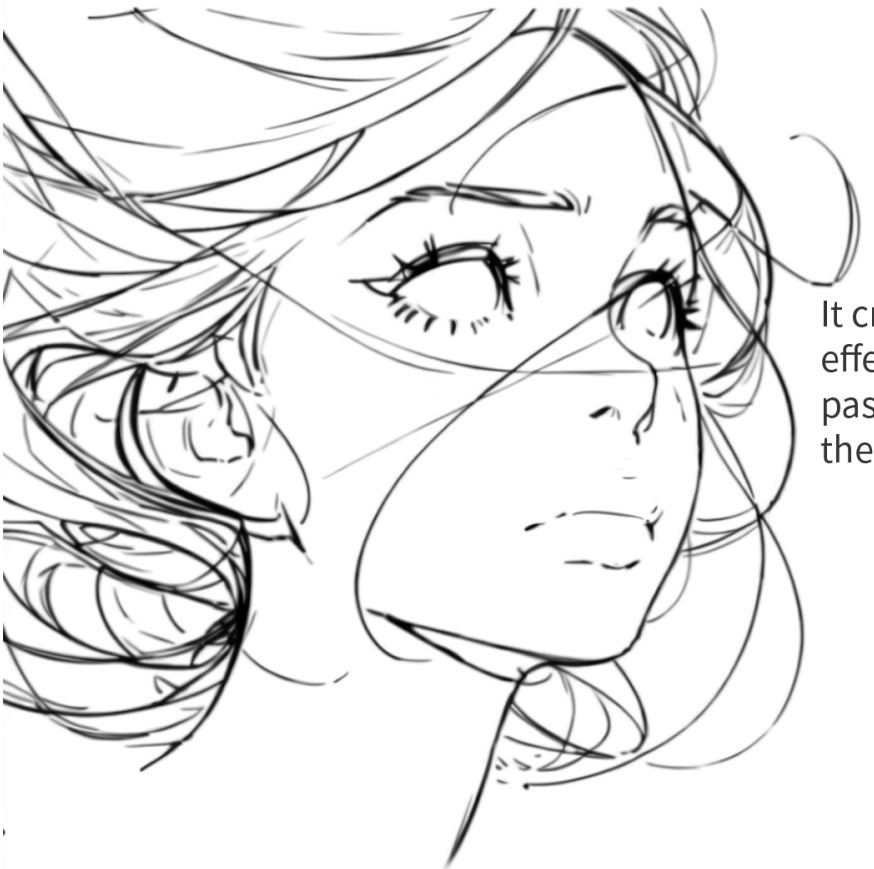
Raise one shoulder.



Stretch the neckline of the T-shirt to emphasize the shoulders..

STRAY HAIR IN THE WIND

Consider how the wisps of hair will behave when the wind blows. These smaller strands can add a sense of movement and realism to the character, creating a dynamic and lively appearance.



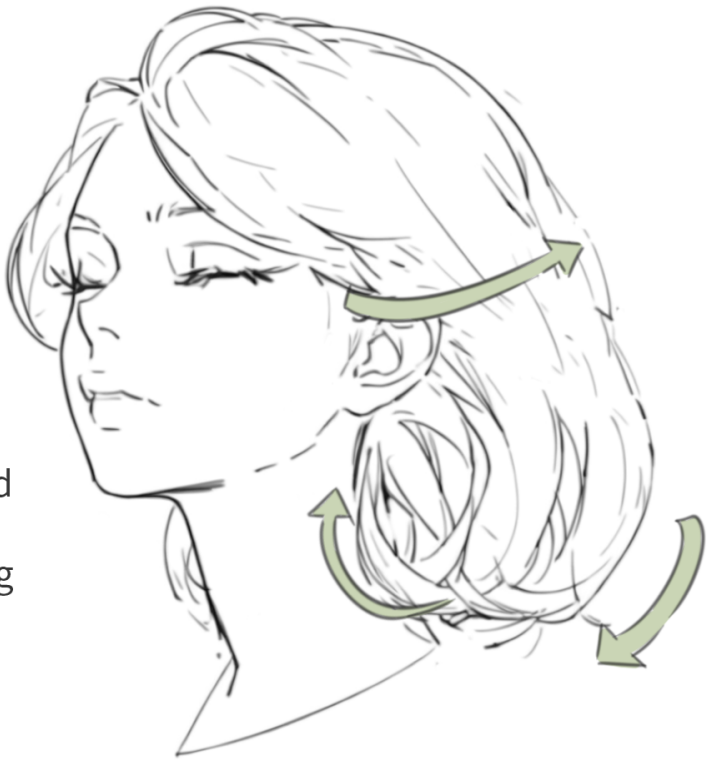
It creates a natural effect when stray hairs pass across the face as the wind blows.

WHEN THE WIND BLOWS

Even if the wind blows, the hair fixed behind the ears remains in place while the rest of the hair flows freely.

LIGHT WIND

WIND DIRECTION



The intensity of the wind affects how much the hair moves. When strong winds blow, the hair flows in various directions, but the overall direction should follow the wind.

STRONG WIND

WIND DIRECTION

SCENE SETUP

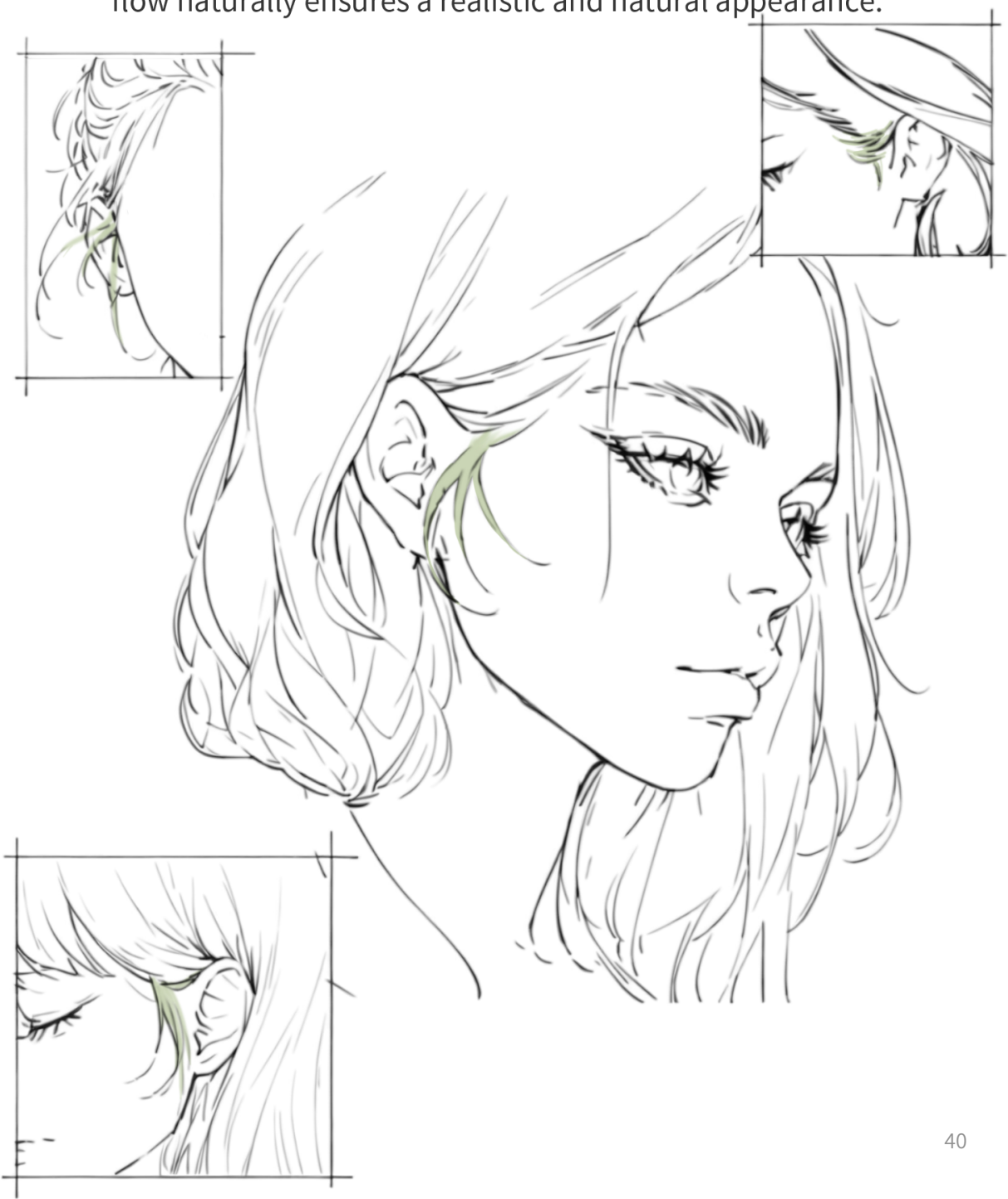
When aiming to create a specific mood, planning is essential. The illustration on the right depicts a vacation vibe with elements like wind, sunglasses, and clothing.

HAIR UNDERWATER

The overall direction of the hair should be upward. Each section of hair should be directed upward, but with varying angles to avoid uniformity. Similar to when hair is blown by the wind, stray hairs can move in more irregular patterns.

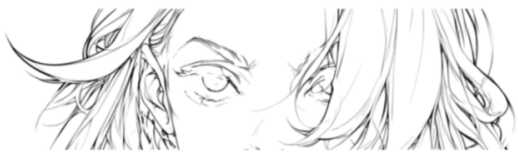
STRAY HAIRS WHEN TUCKING HAIR BEHIND EARS

Women characters often tuck their hair behind their ears. Adding a few wisps of stray hair enhances the detail. Additionally, incorporating slight curves to make the hair flow naturally ensures a realistic and natural appearance.



COVERING ONE EYE

Covering one eye can give a mysterious feel. This emphasizes the character's personality and adds an element of intrigue and allure. The length and texture of the hair covering the eye, as well as the way the eye is hidden, can create various atmospheres.



For example, softly flowing hair can give a gentle and elegant impression, while a rougher style can convey a bold and intense image.

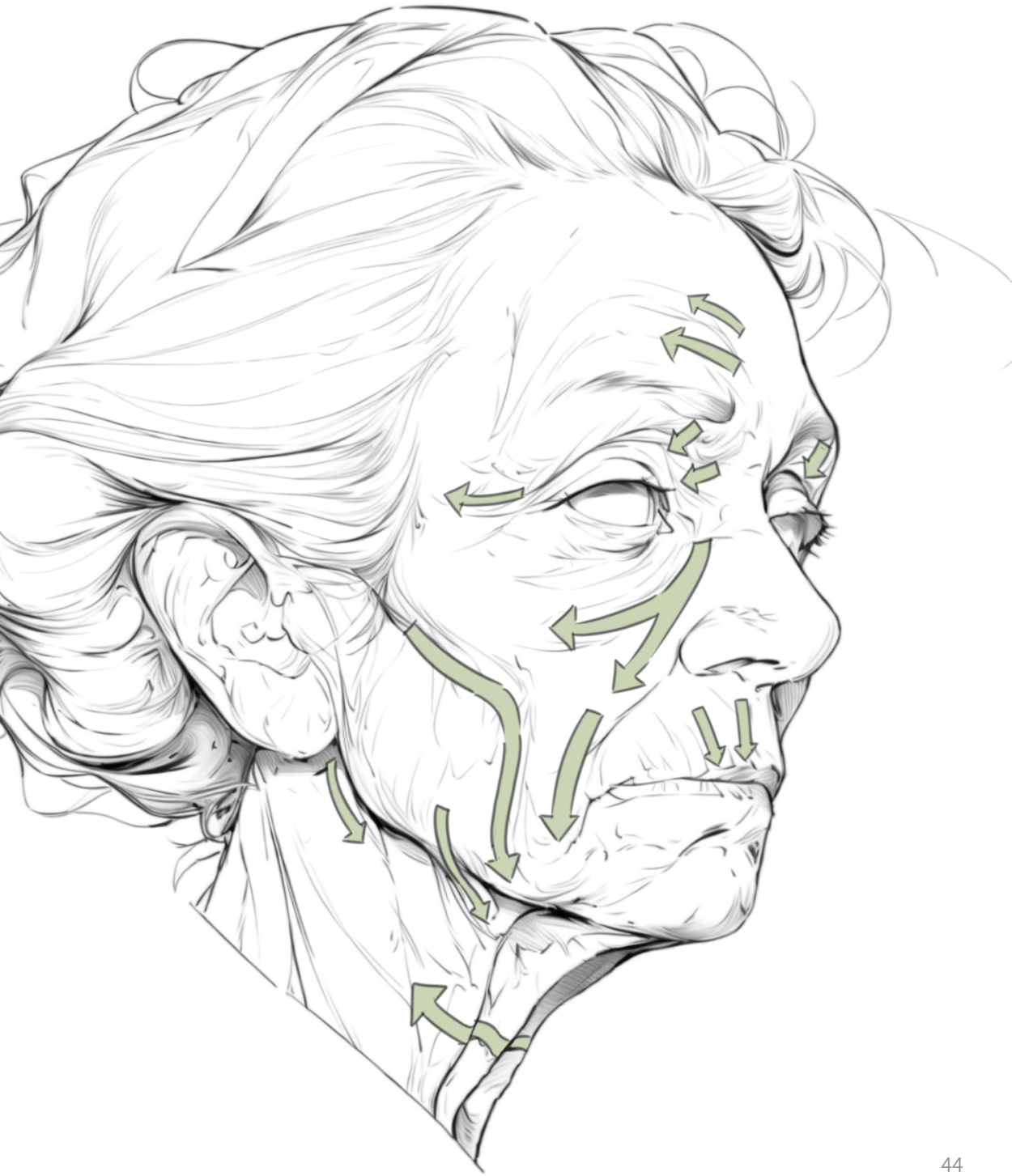
ELDERLY

ELDERLY ANATOMY

Elderly individuals have thinner skin and more wrinkles. This makes the flow of muscles more apparent and closely related to anatomy. Therefore, a deep understanding of elderly features can greatly assist in grasping human anatomy.

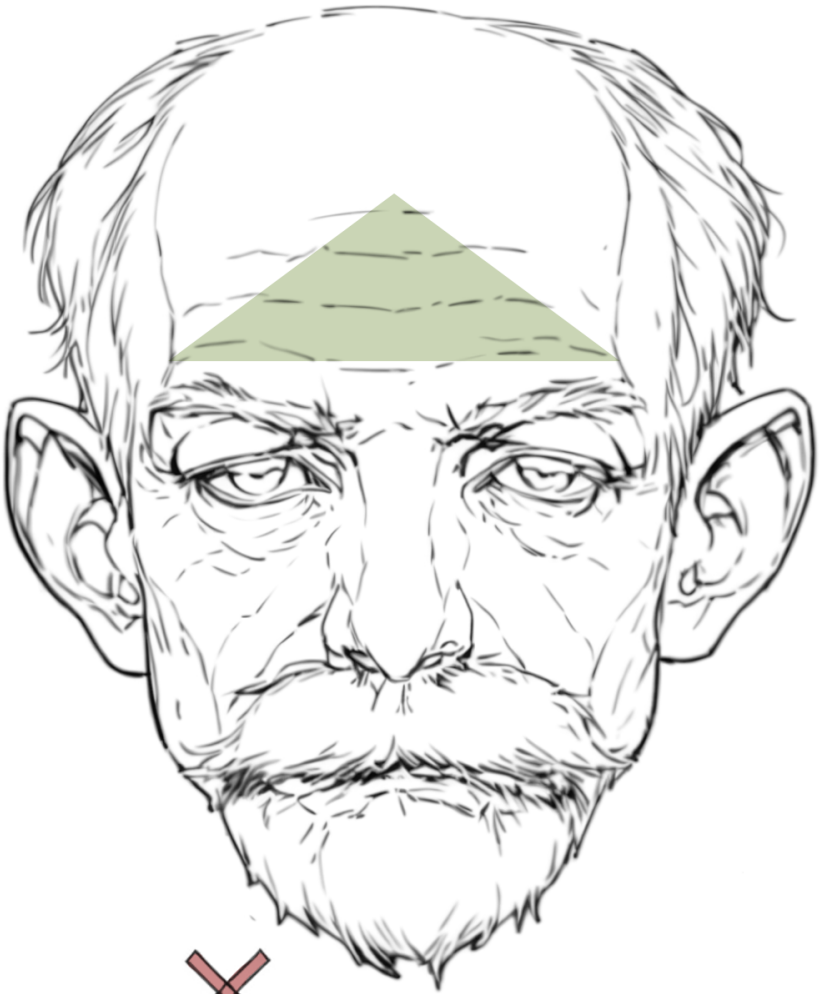
FLOW OF WRINKLES

Flow of wrinkles in a half-side view.



FOREHEAD WRINKLES

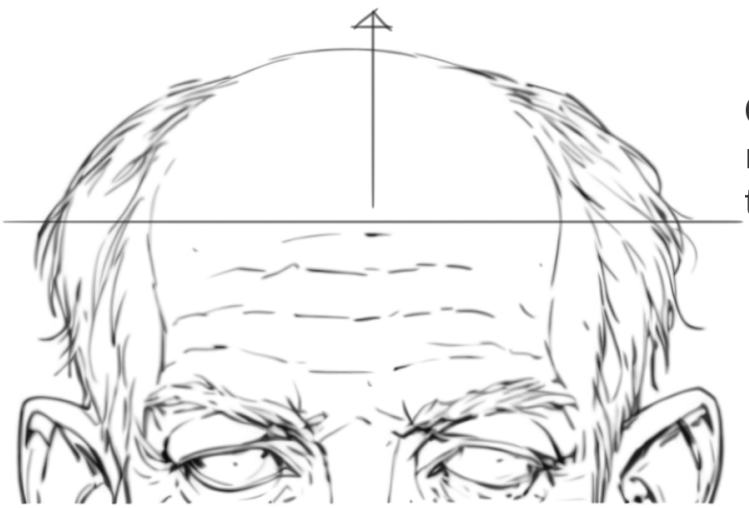
The wrinkles on the forehead gradually diminish as they move upward. Therefore, it can be helpful to think of them as forming a triangular shape.



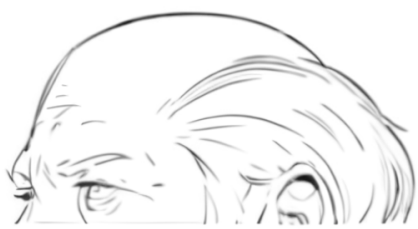
The triangular shape of the forehead wrinkles, as seen from a half-side view, should be rounded to match the shape of the forehead.

BACK HAIR LOSS

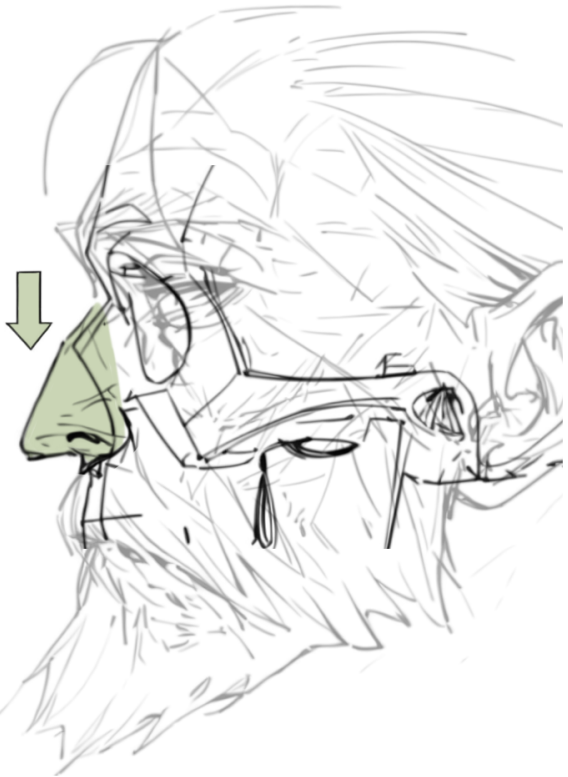
Hair loss at the front of the head often progresses in a circular pattern, and the same applies to the back of the head.



Once the hairline recedes, wrinkles typically do not appear.

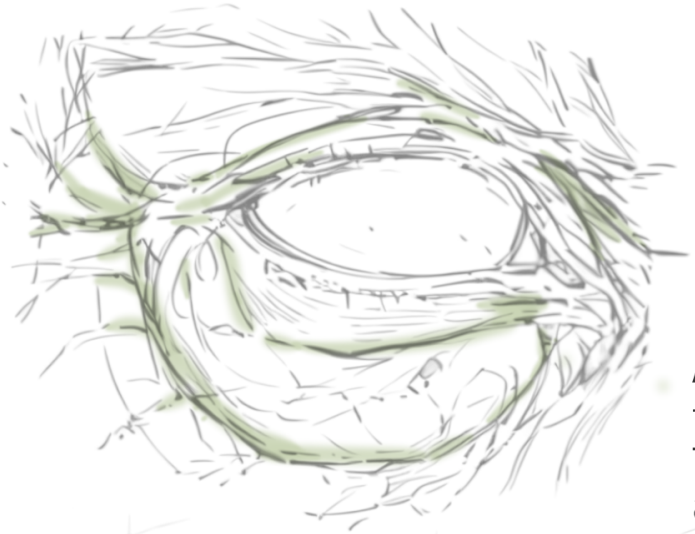


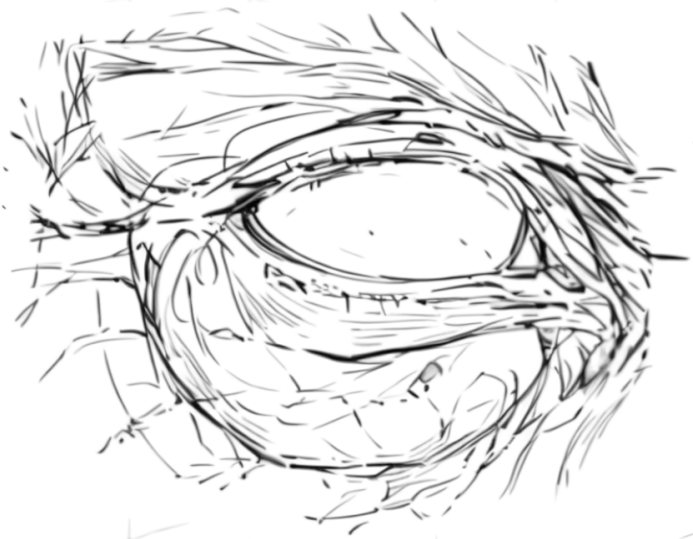
How To Draw A Shirt Collar



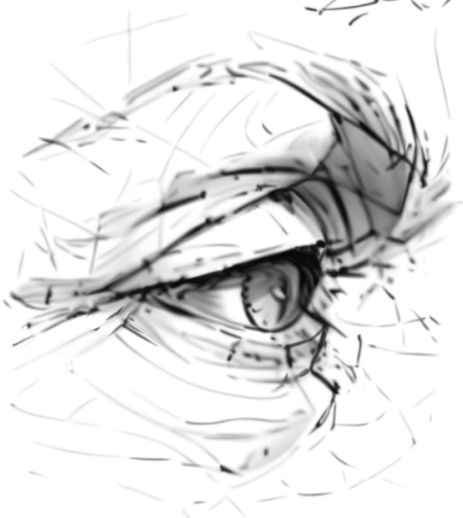
The tip of the nose is made of soft tissue rather than bone, so as people age, the nose tends to droop or bend downward.

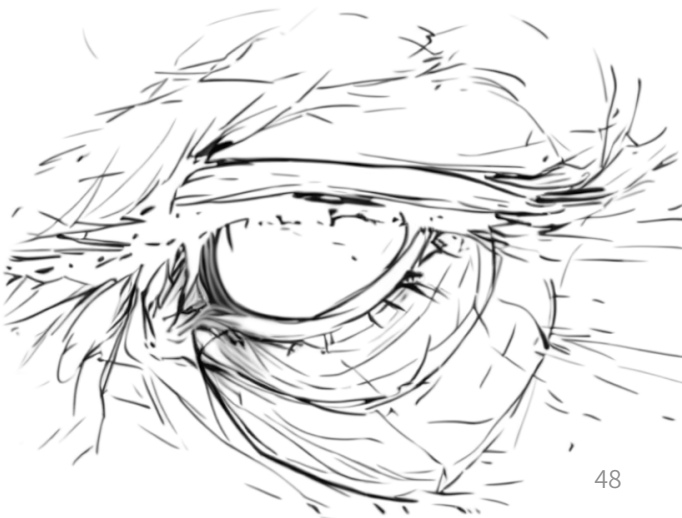
WRINKLES AROUND THE EYES





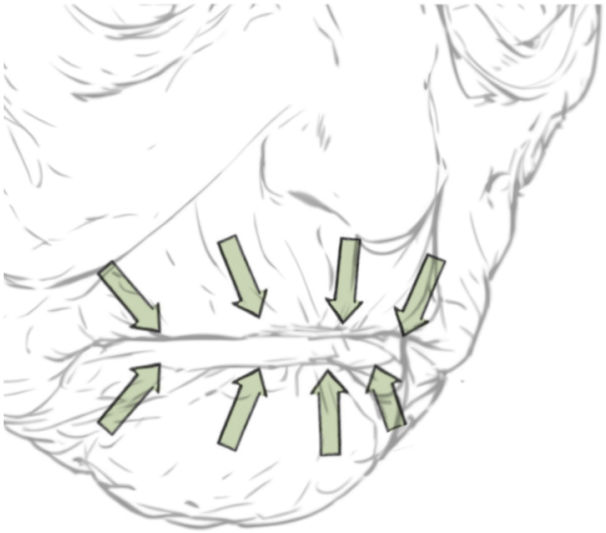
As people age, their eyes tend to sink inward. Therefore, when depicting an elderly person's eyes, create a sunken appearance first and then add the wrinkles around the eyes for a more accurate representation.





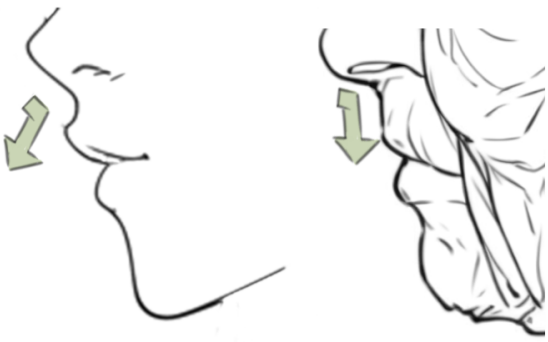
MOUTH RECEDES

As the mouth recedes, the wrinkles around it should be depicted as being pulled inward.

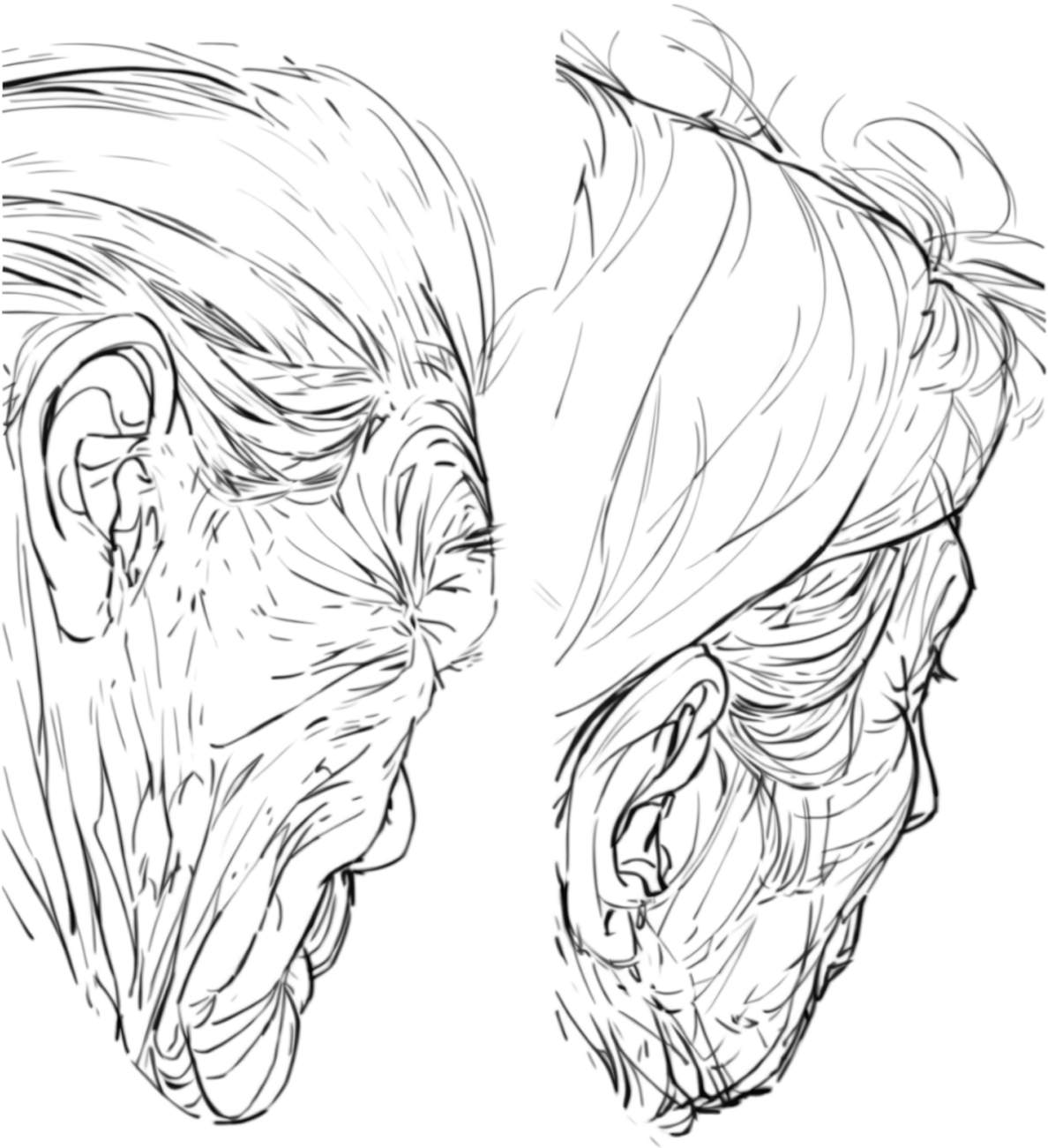


SIDE VIEW

When viewed from the side, the mouth should appear to recede inward rather than protruding outward.

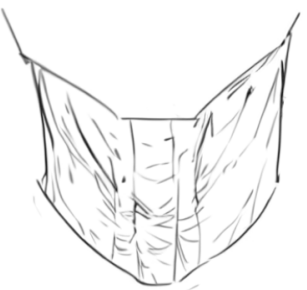


WRINKLES IN BACK VIEW



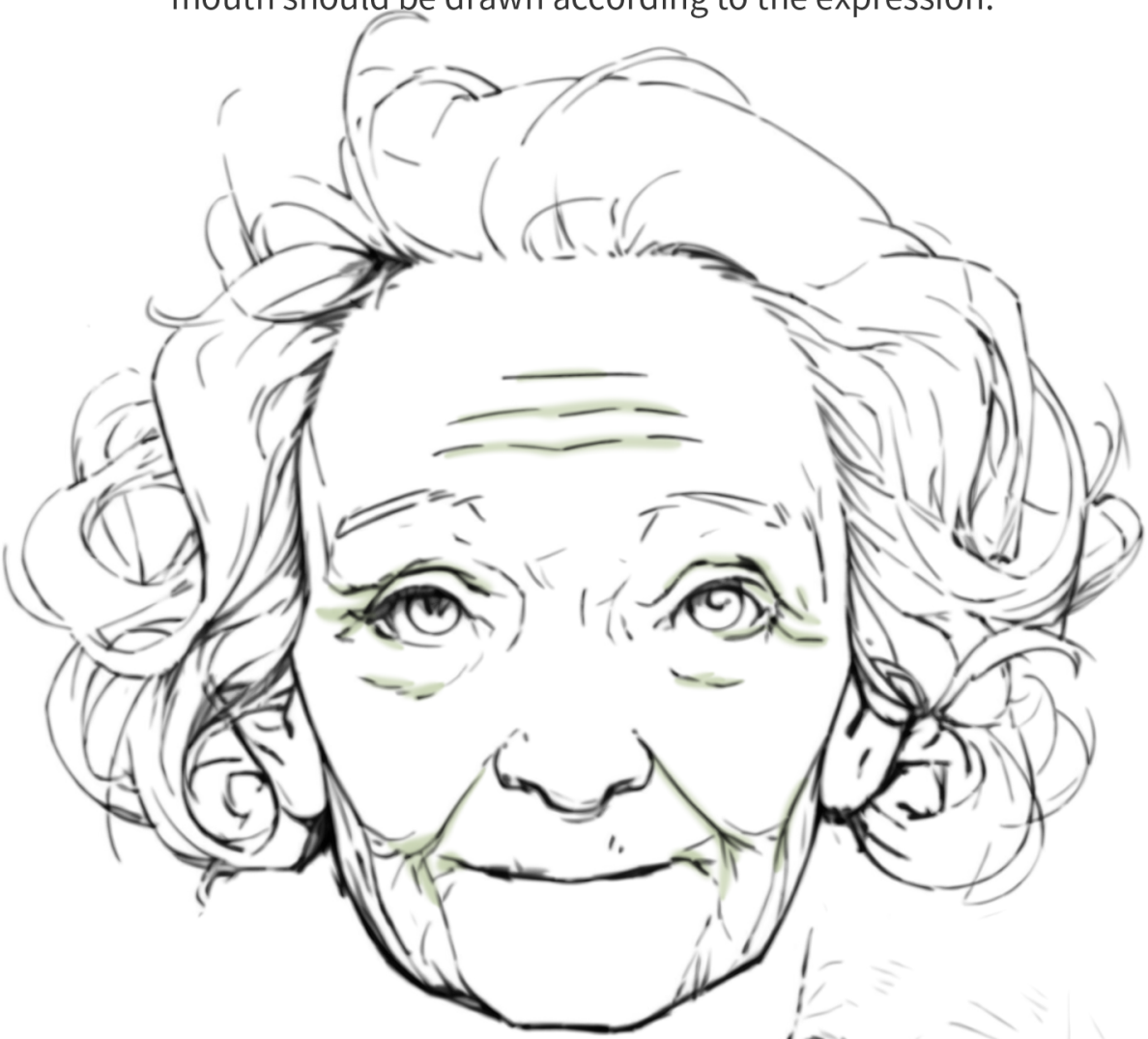
NECK WRINKLES

When depicting an elderly person, it is important to not only add wrinkles to the face but also to include wrinkles on the neck to avoid an unnatural appearance.



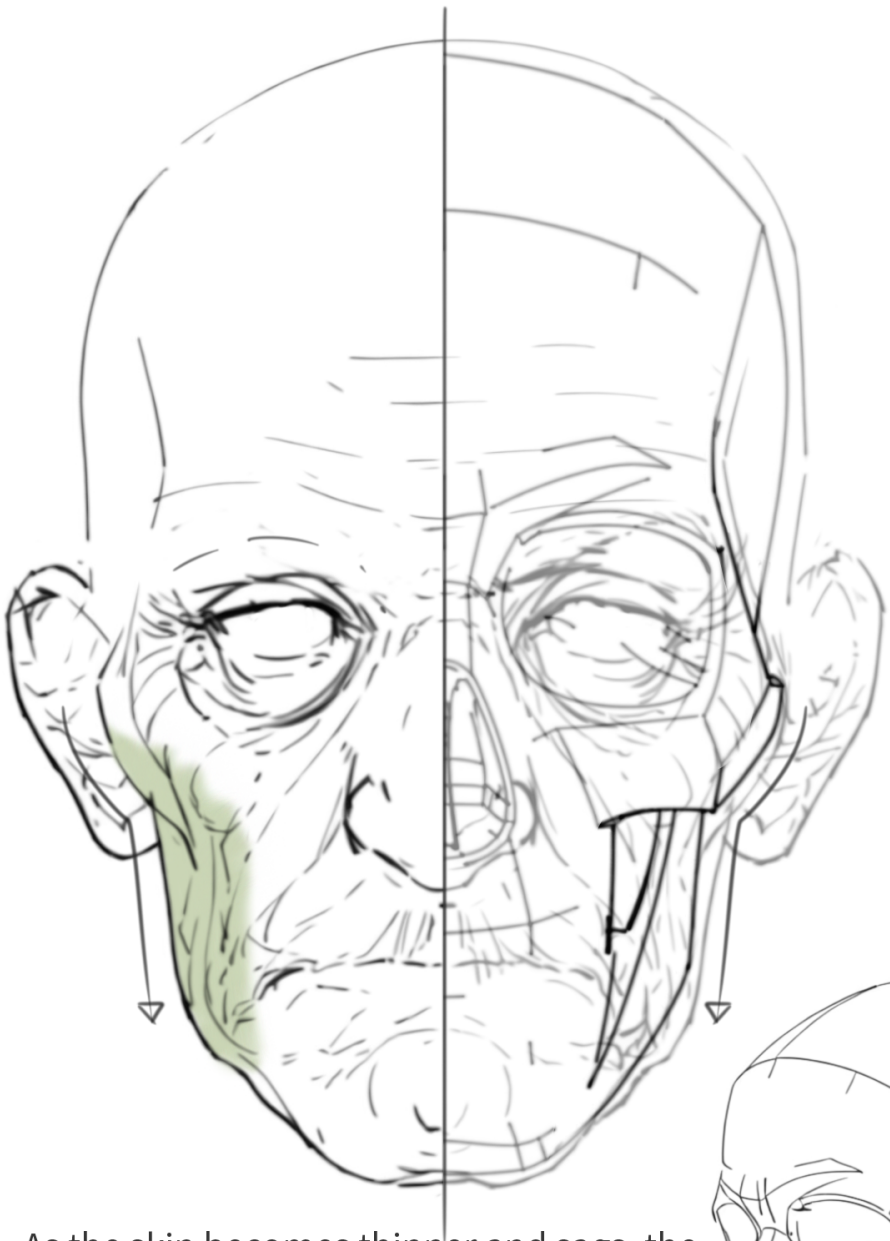
WRINKLES WHEN SMILING

Areas with many wrinkles are generally places with a lot of movement during changes in expression. Therefore, wrinkles on the forehead, around the eyes, and near the mouth should be drawn according to the expression.

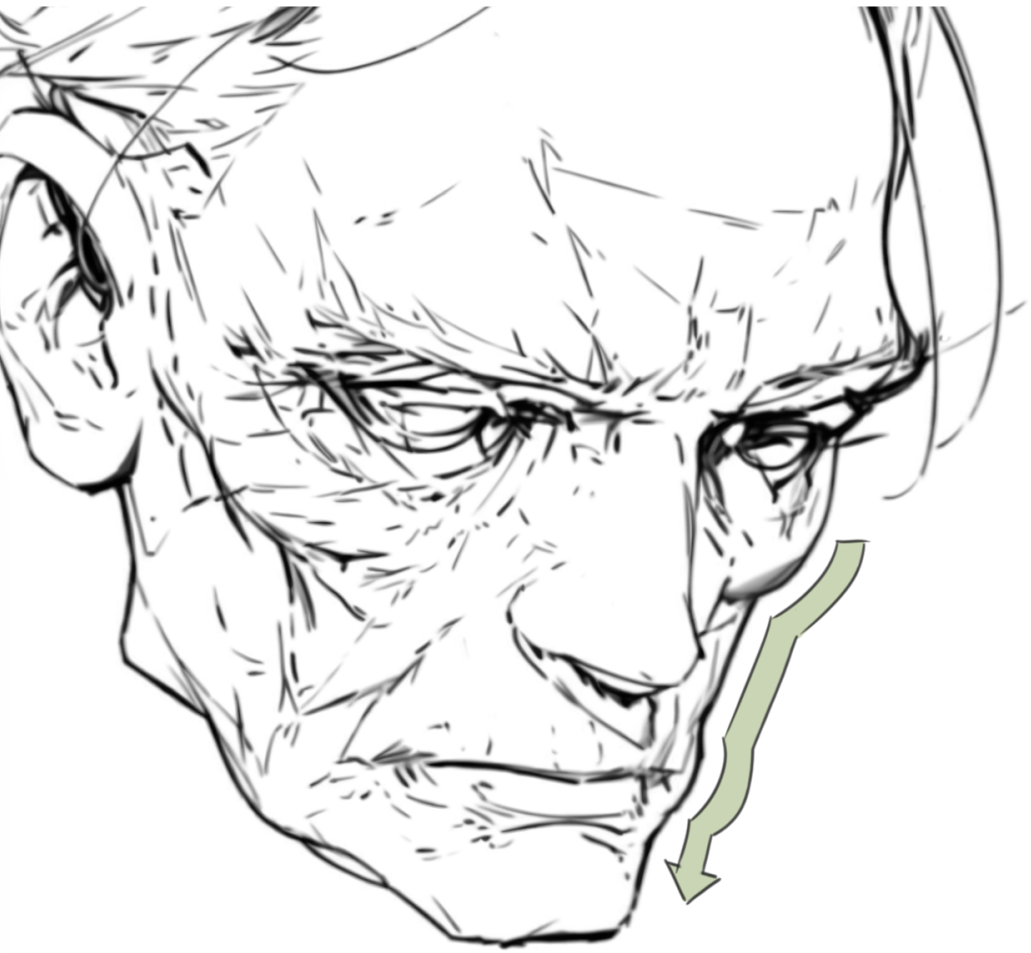


When depicting wrinkles, represent the contours of the in-and-out movements in accordance with the shape.

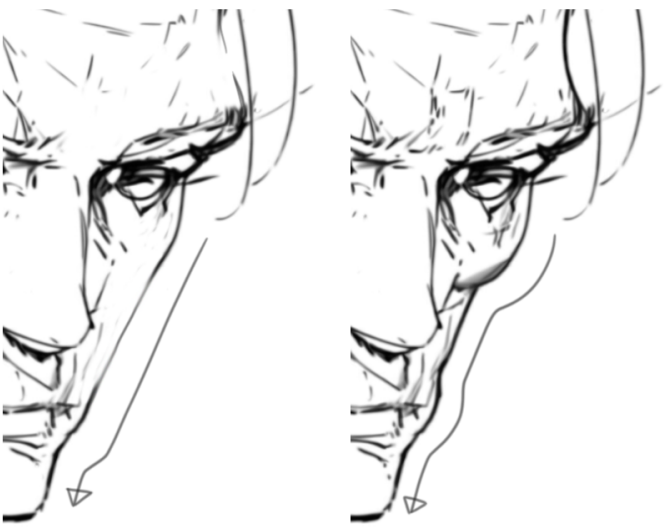
PROMINENT CHEEKBONES



As the skin becomes thinner and sags, the protruding areas of the cheekbones become much more prominent. Additionally, the loss of facial fat makes the overall contour of the face resemble the skeletal structure more closely.



The cheekbone on the right appears older than the one on the left. Additionally, when depicting a thin elderly person, it is effective to emphasize the cheekbones more.



T-SHIRT

FEATURES OF THE T-SHIRT

FLOW

Since cotton is soft, its depiction varies according to the body's shape. Therefore, the representation of a T-shirt will differ based on posture, body type, and gender.

WRINKLES

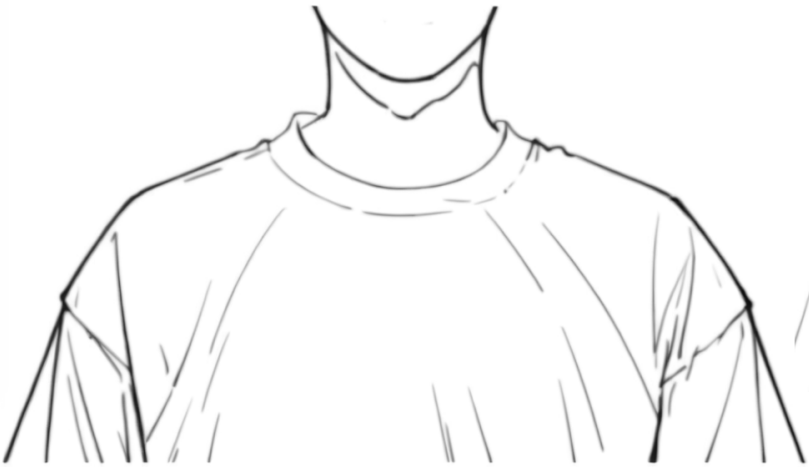
Wrinkles mostly take the form of flexible curves. In this chapter, you will learn about the flow of wrinkles and various features of T-shirts.

TRAPEZIUS MUSCLE

Men with a well-developed physique often have prominent trapezius muscles, which makes the neck area appear broader than in an average male.

POLO SHIRT

When designing a polo shirt, base the shirt section on the rounded neckline of a t-shirt.



Add subtle wrinkles to the polo shirt area.

COLLAR IS OPEN

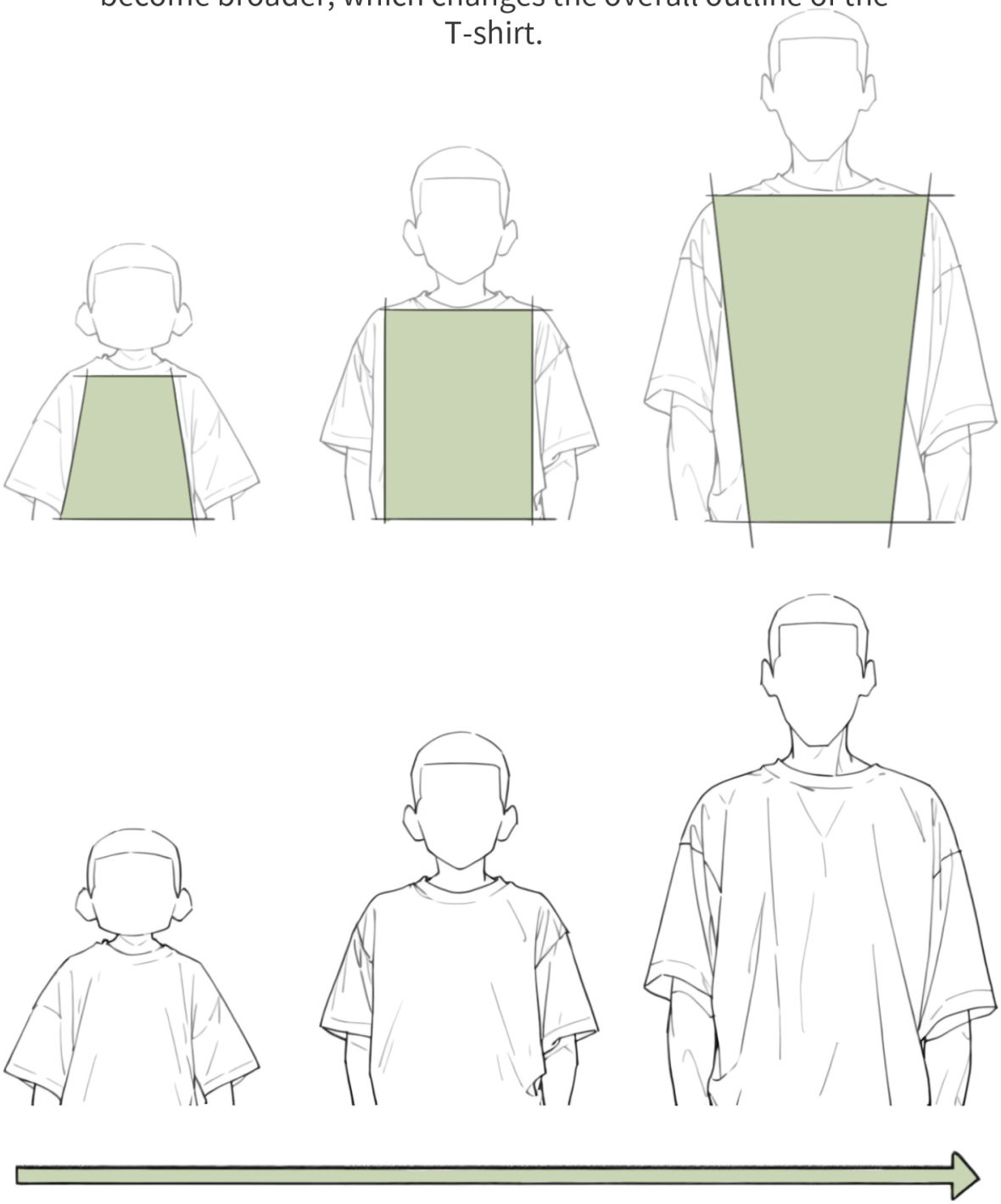
When the collar is open, the ends of the collar should widen and flow smoothly, creating a natural drape that extends downward.

COLLAR IS CLOSED

When the collar is closed, the ends of the collar should appear firm and flat, conveying a sense of the collar and buttons being closely aligned.

T-SHIRT SILHOUETTES BY AGE

As a person matures into adulthood, their shoulders become broader, which changes the overall outline of the T-shirt.

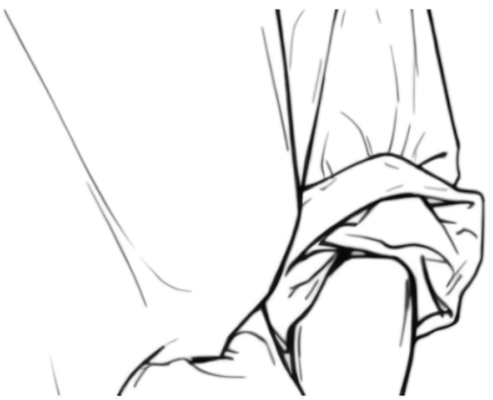


ROLLING UP SLEEVES

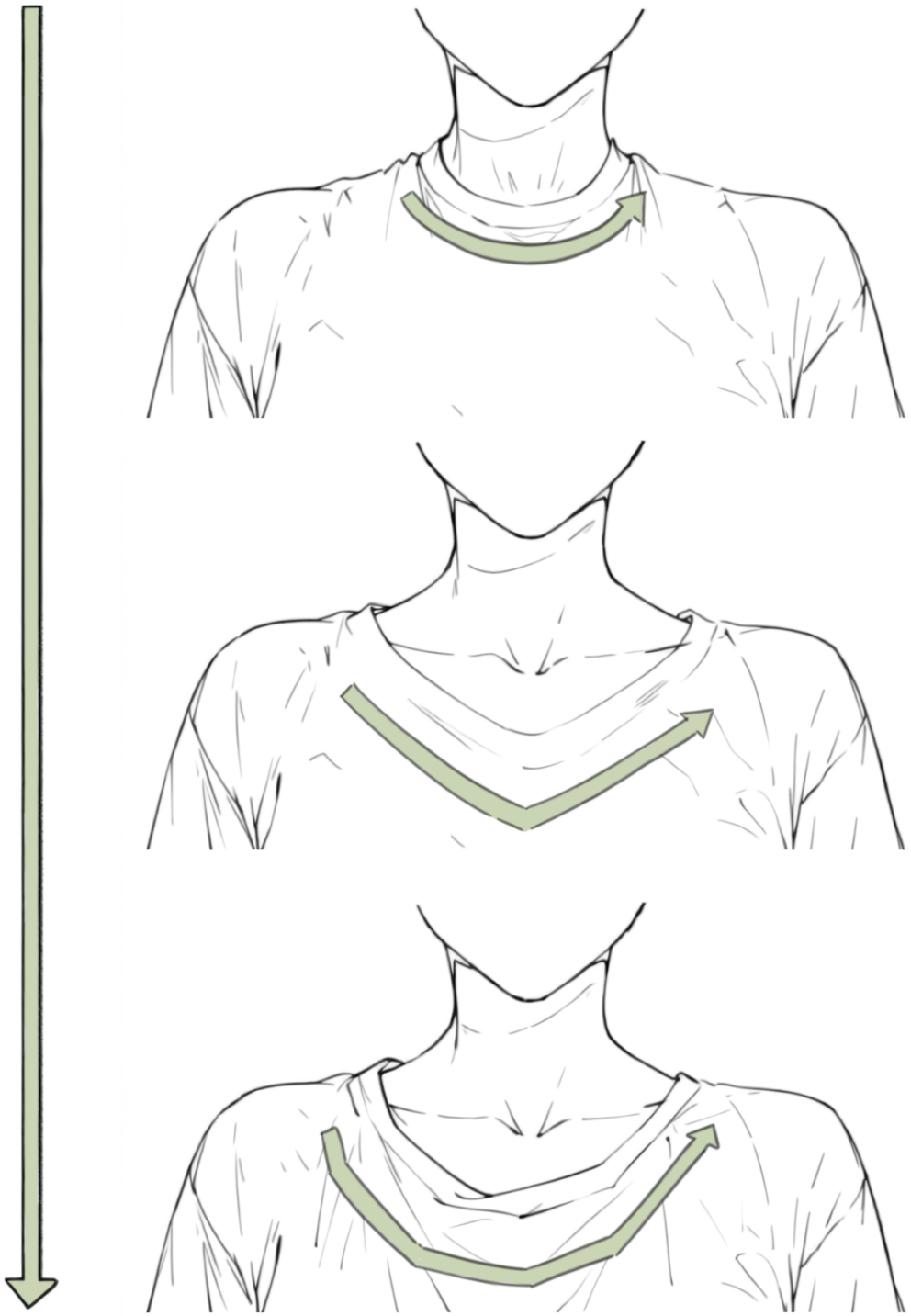
CASUAL

ROLLED UP

When depicting the rolled-up part of a sleeve, balance vertical and horizontal lines to create a natural and realistic appearance.

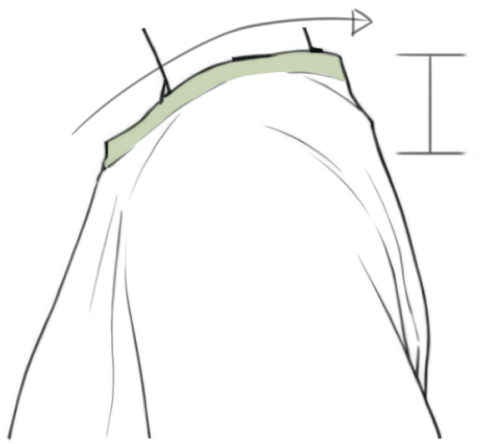


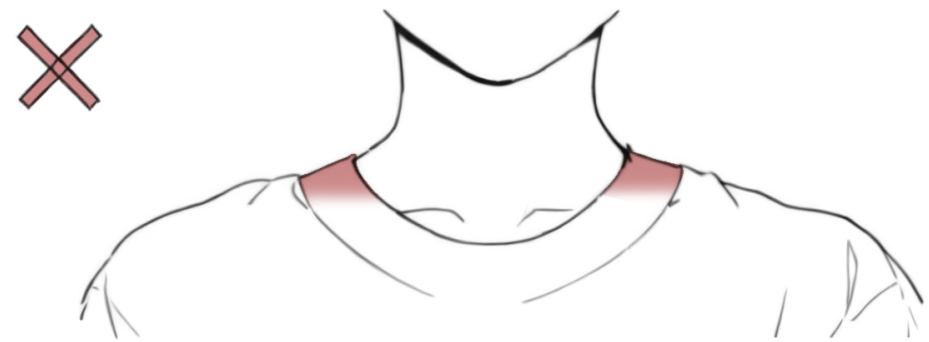
STRETCHED T-SHIRT NECKLINE

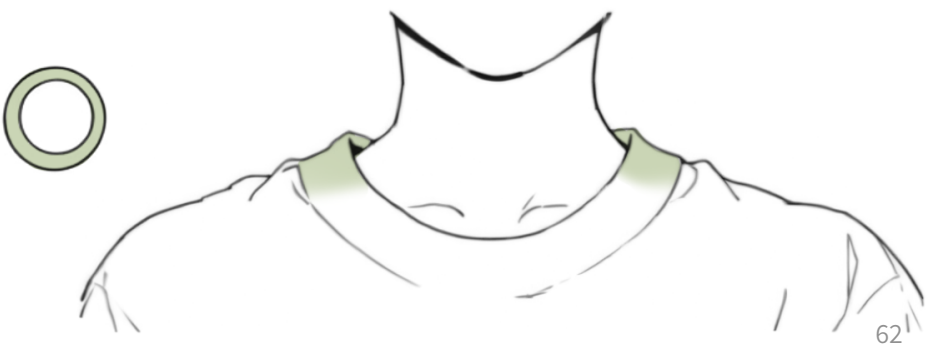


T-SHIRT NECKLINE

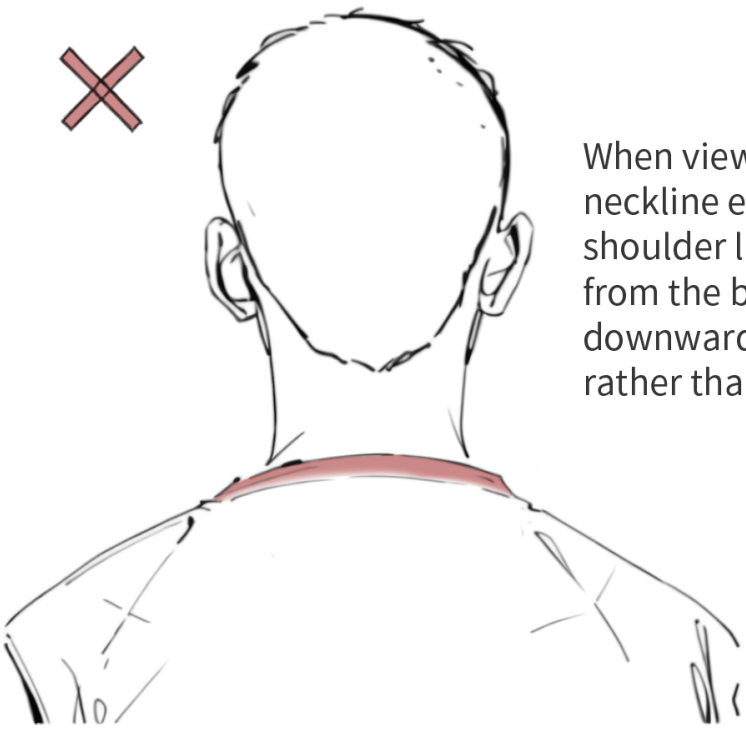
The front part of the neckline is lower, while the back part is higher. Additionally, because it doesn't cling tightly to the body, it should have a sense of three-dimensionality.







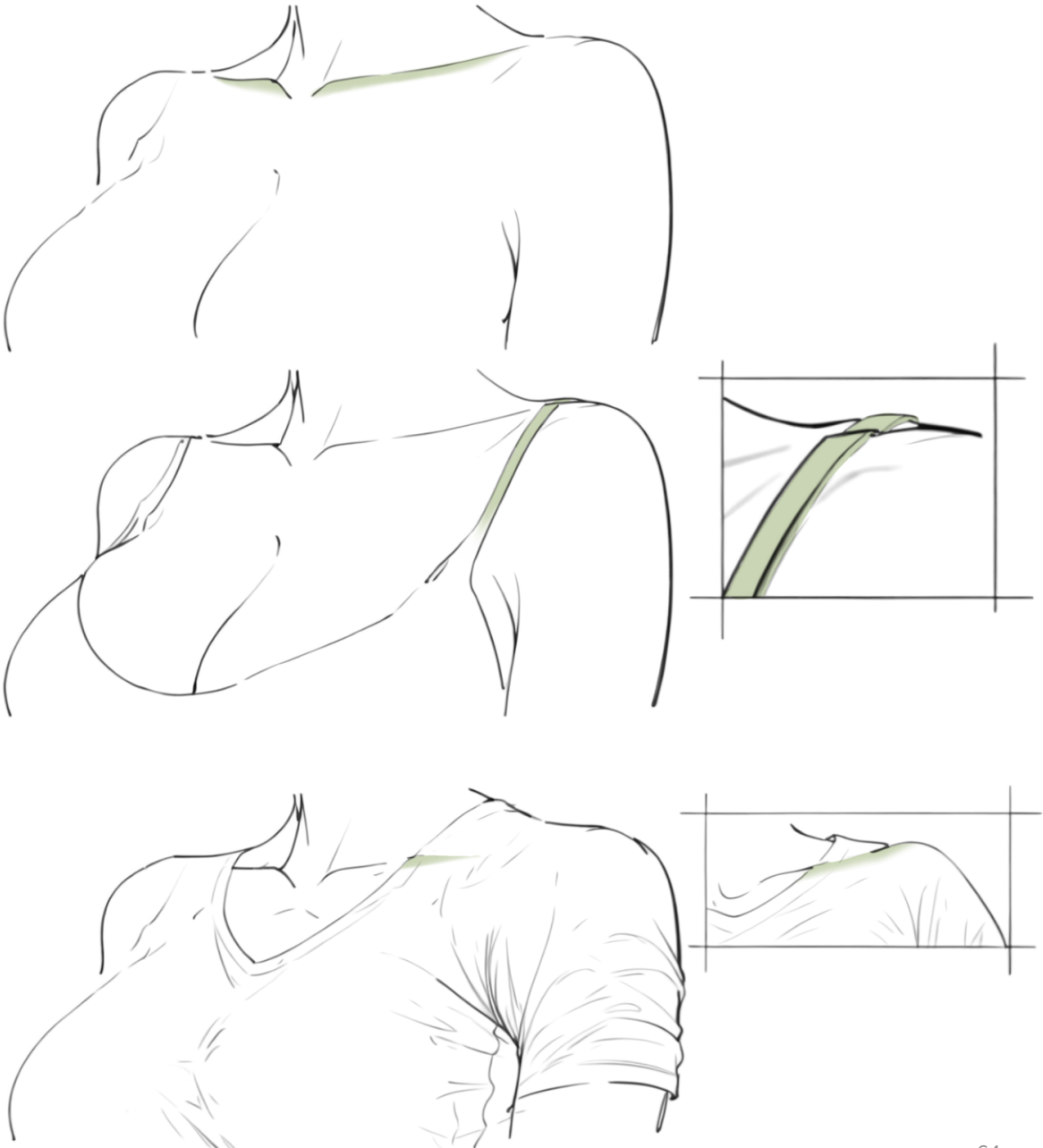
BACK VIEW OF NECKLINE



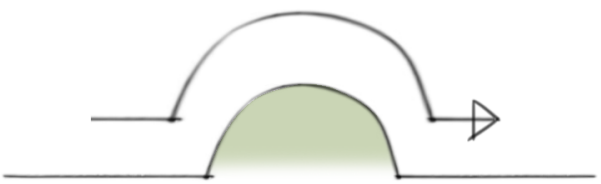
When viewed from the side, the neckline extends down from the shoulder line. Therefore, when seen from the back, it forms a downward-curving semicircle rather than an upward-curving one.

IMPACT OF THE COLLARBONE

The collarbone affects the edge of the bra and the neckline of the shirt. Since the collarbone is positioned along the line connecting the neck and shoulder, it allows for a natural depiction of wrinkles and the shape of the clothing in that area.



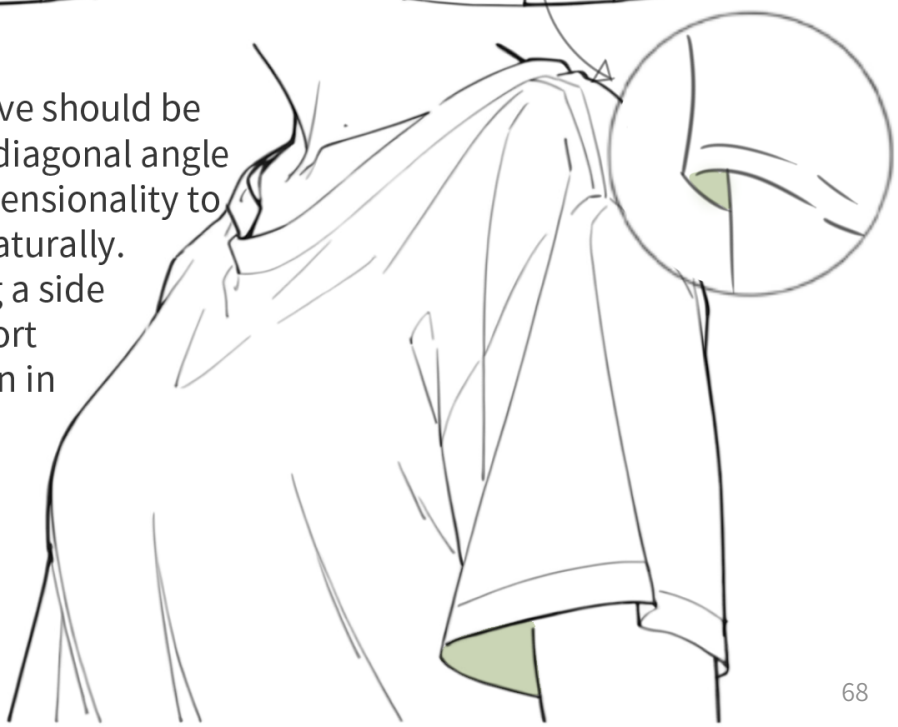
A man's collarbone, like a woman's, similarly affects the shape of clothing. Paying attention to this detail can enhance the quality of a drawing.



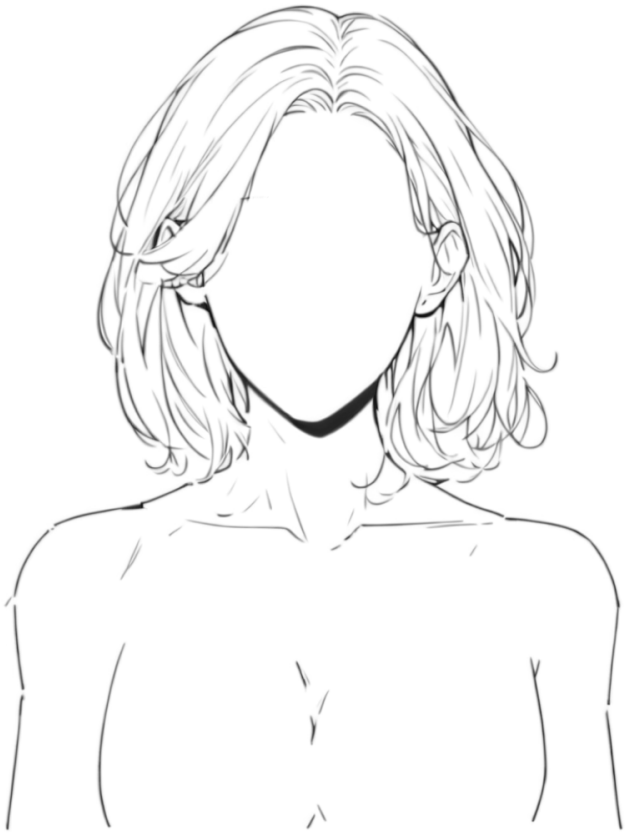
FLOW OF WRINKLES ON THE CHEST

Wrinkles form toward the highest point of the chest (the nipple) and along the chest's cleavage. Emphasize these wrinkles more when depicting garments that fit closely to the body, rather than loose t-shirts.

DIMENSIONALITY OF THE SLEEVES

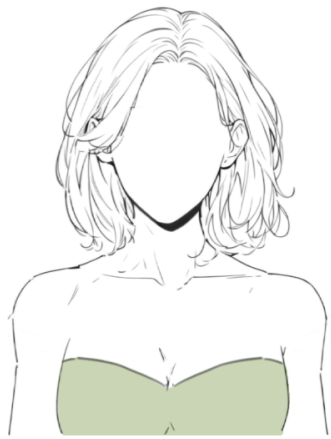


The short sleeve should be given a slight diagonal angle and some dimensionality to be depicted naturally. When drawing a side view, if the short sleeve is drawn in a straight line, it may appear unnatural.



CHEST LINE

When depicting off-shoulder or revealing clothing, ensure that the shape of the garment conforms to the lines of the chest.



BEARD

THE PROCESS OF SHADING A BEARD

BEARD STRUCTURE

Beards are composed of sideburns, a mustache, and a chin beard.

SIDEBURNS

A beard that extends from the sideburns down to the sides of the chin.

MUSTACHE

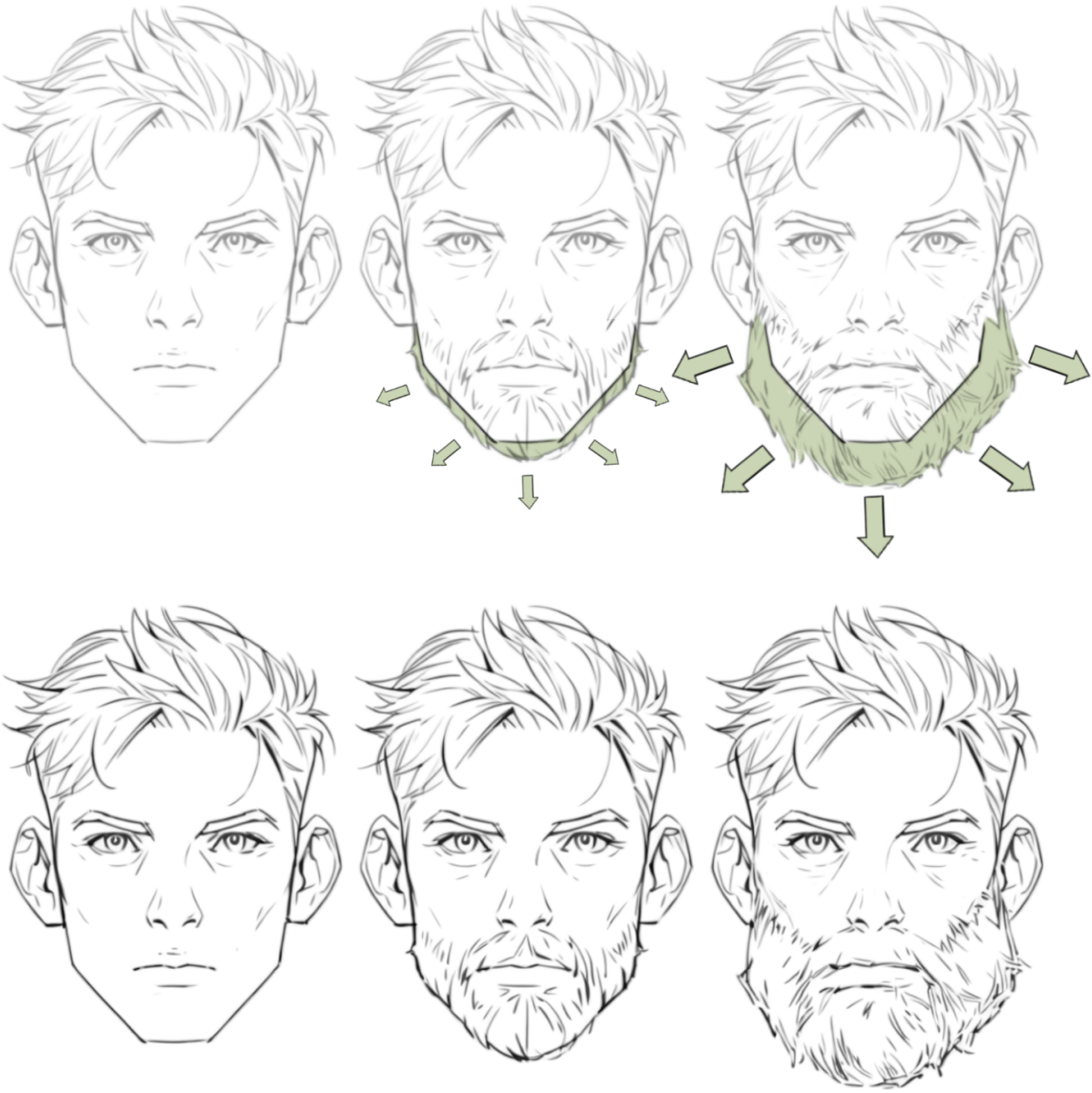
A beard that grows above the lips, near the philtrum.

GOATEE

A beard that grows below the lips, near the chin.

FRONT VIEW

When viewed from the front, a beard grows outward and downward, spreading in all directions.

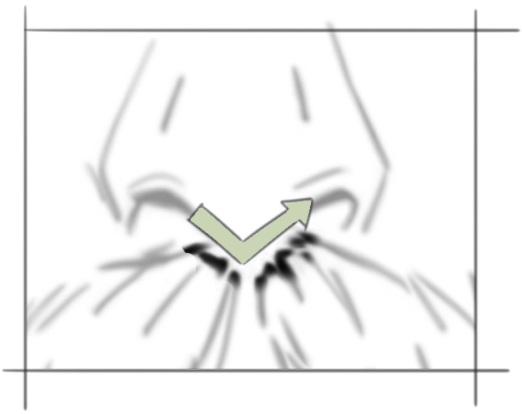


BACK VIEW

If the beard is short or absent, it won't be visible from the back. However, if the beard is long and thick, it should be visible even when viewed from behind.

V-SHAPED MUSTACHE

Due to the philtrum, the upper part of the mustache forms a V-shape. Capturing this structure properly helps the mustache blend naturally with the face.



CHEEK-COVERING BEARD

Beards grow downward but also cover the cheeks. Because facial hair grows on both the lower part of the face and the upper cheeks, it can cover various parts of the face.

As the length of the beard under the chin grows longer, it looks more natural for the beard on the cheeks to cover more of it.

OUTLINES OF VARIOUS BEARD STYLES

The outline of the beard can be shaped based on the character's physique, personality, and neatness. A bushy or full beard emphasizes masculinity and a strong image.

UNKEMPT BEARDS

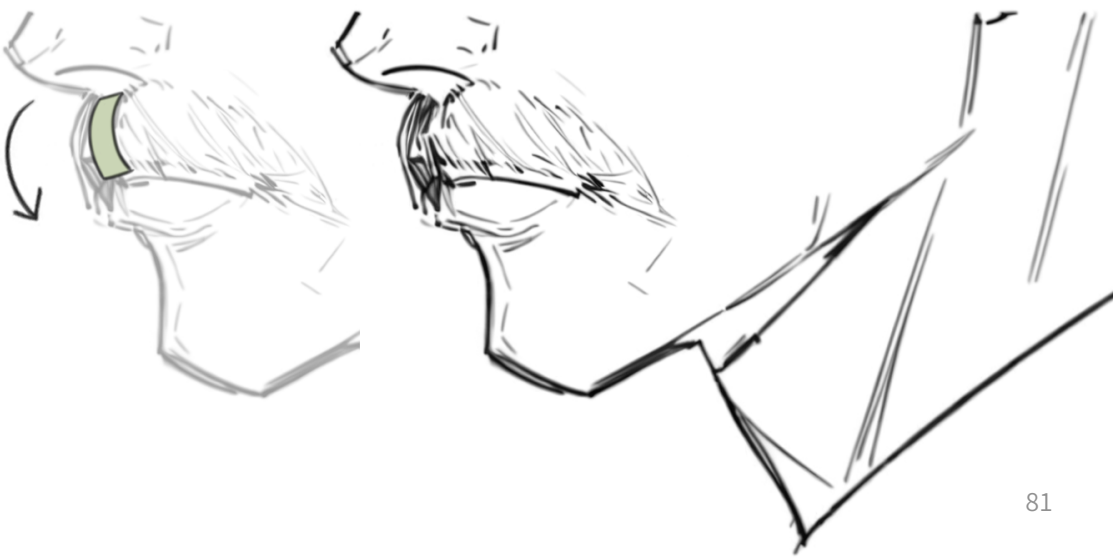
Unkempt beards should be depicted as spreading irregularly in all directions. Some hairs should point downward, some sideways, and some slightly upward. Additionally, vary the length of the beard hairs, mixing short and long hairs so that not all are the same length.

SMILE

When a beard that hangs down lifts up when smiling, it enhances the sense of joy. This effect is especially pronounced in characters with long or thick beards.

DIMENSIONALITY OF THE MUSTACHE

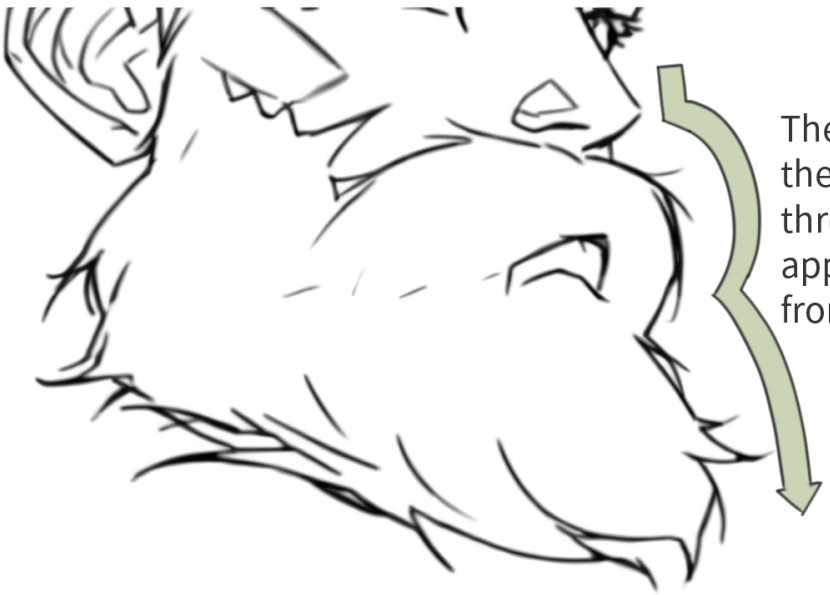
A mustache has volume, so it should be depicted as slightly separated from the philtrum, not sticking directly to it. Additionally, considering the curves of the philtrum and lips will make the mustache appear more natural and three-dimensional.



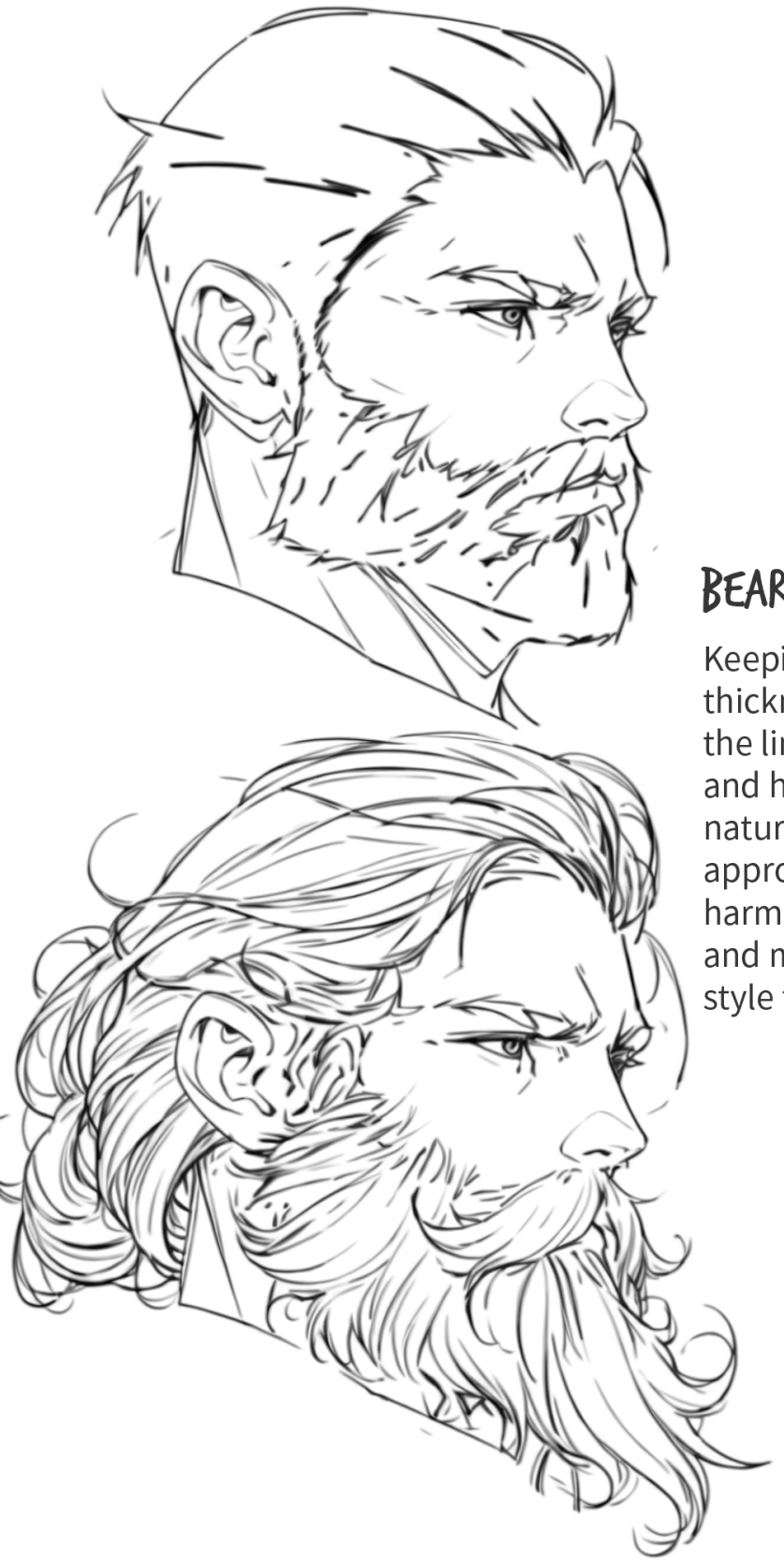
Beard growth begins just below the center of the lips. Not paying attention to this detail can result in an awkward appearance.

HALF-SIDE BEARD

Since a beard is three-dimensional, it should be drawn with consideration of its shape when viewed from a half side view.



The thicker the beard, the more three-dimensional it appears when viewed from a half side view.

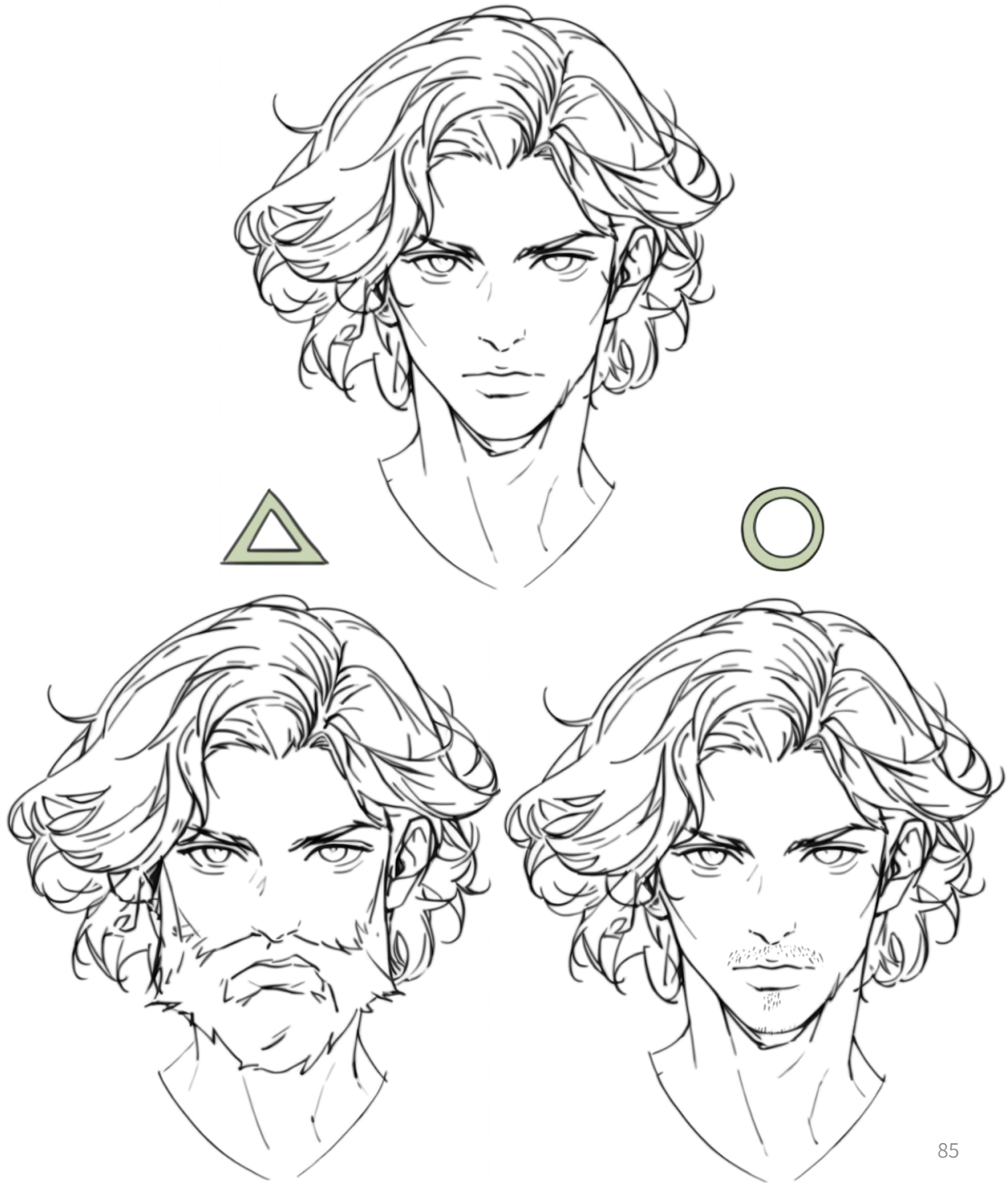


BEARD AND HAIR

Keeping the length, thickness, and texture of the lines for both the beard and hair similar creates a natural look. This approach ensures a harmonious appearance and maintains a consistent style for the character.

BEARD ON A PRETTY BOY

A bushy beard does not suit a pretty boy style face. If a beard is necessary, a light stubble is more appropriate.



Time Flow

A beard can also be used to depict the passage of time. However, it is important to retain the character's past features while illustrating the beard.

IRREGULARITY OF LONG BEARDS

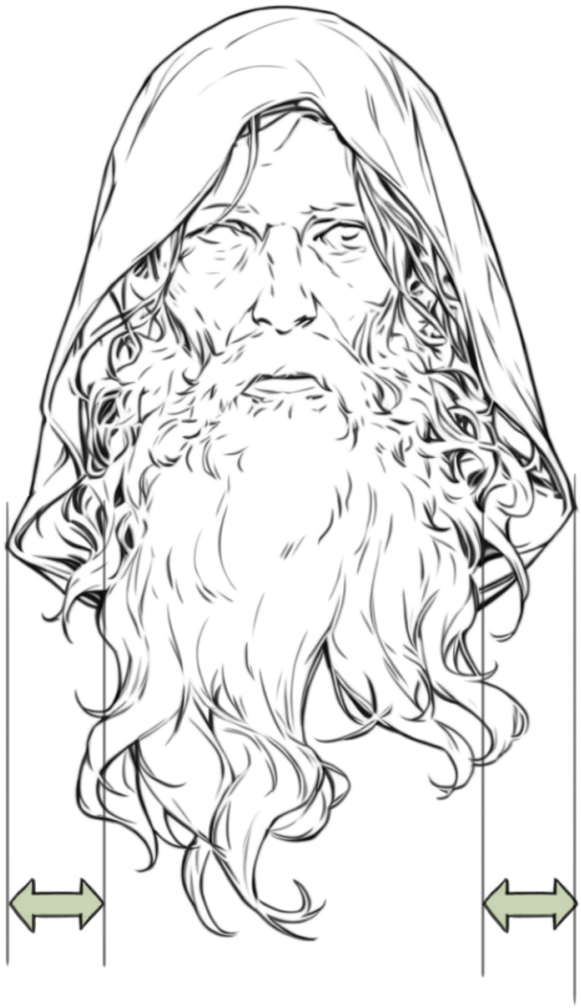
Long beards, like hair, should be drawn irregularly in various directions. Use slightly curved lines instead of straight ones to express a natural flow.

BOUNDARY BETWEEN GOATEE AND MUSTACHE

Even if the mustache and beard overlap due to their length, it's best to show a slight boundary between them.

TYING A BEARD

This is an example of a very full beard. Even if it is less full, the flow towards the beard strings is the same.

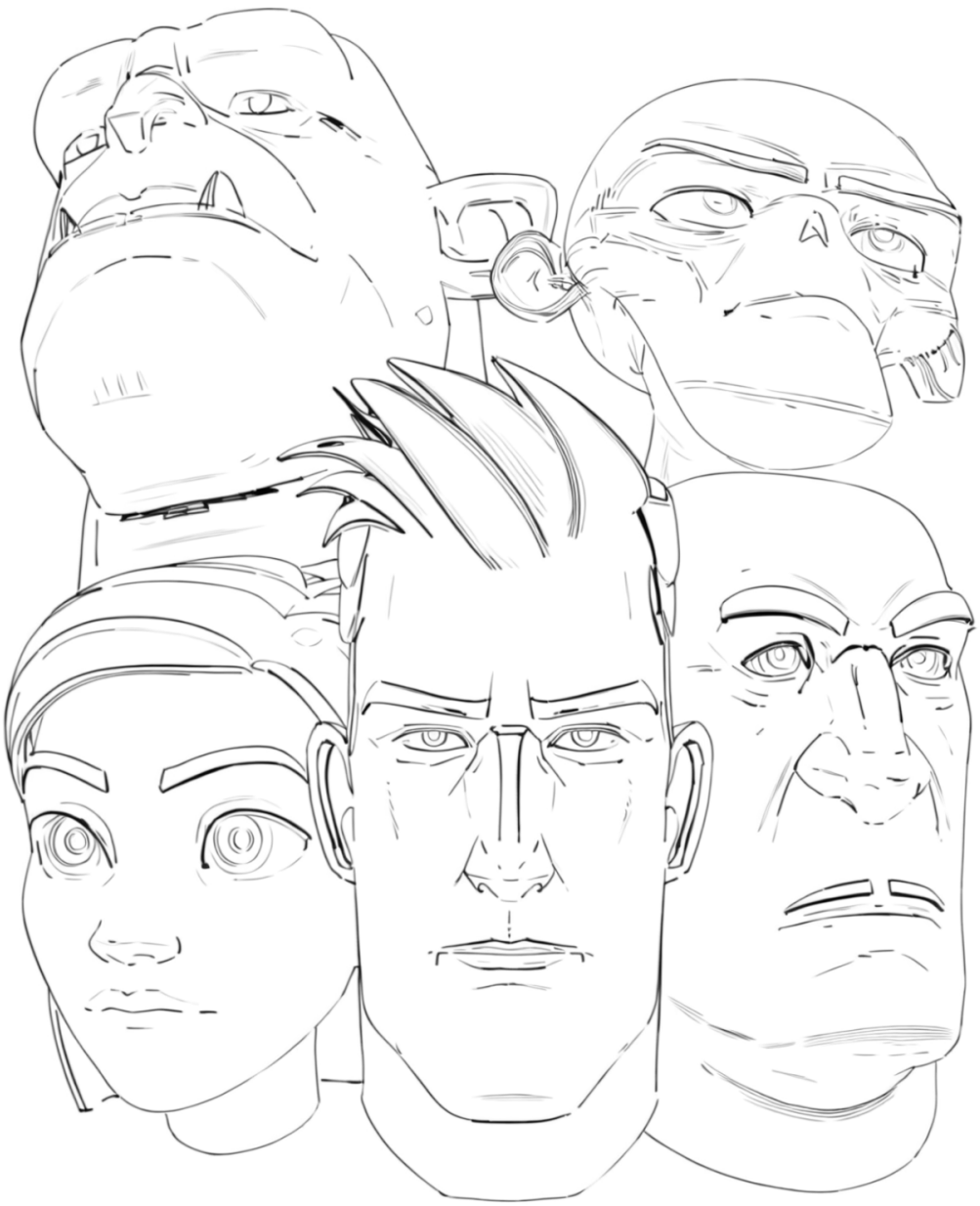


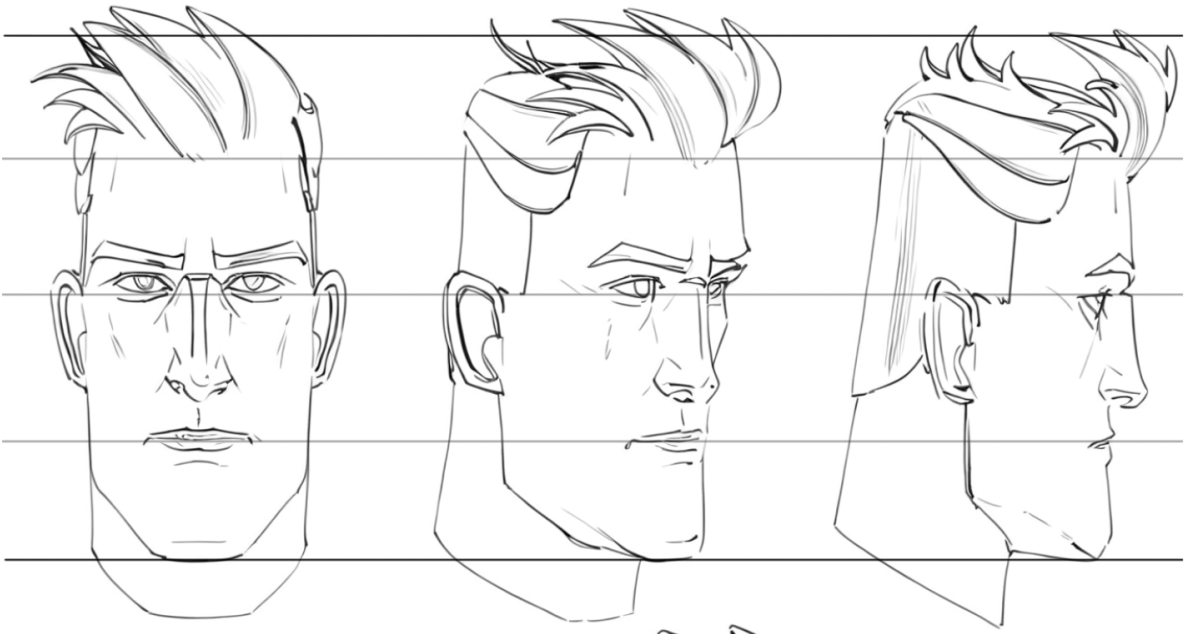
The hood near the beard should be drawn wide to ensure the beard is clearly visible. Additionally, the combination of an elderly character's long beard and a draped hood creates a mysterious aura.

COVERS THE EARS

If the beard grows long enough, it can cover the ears. While the general direction of the beard is towards the ears, this may not be the case for unkempt beards.

CHARACTER STYLE



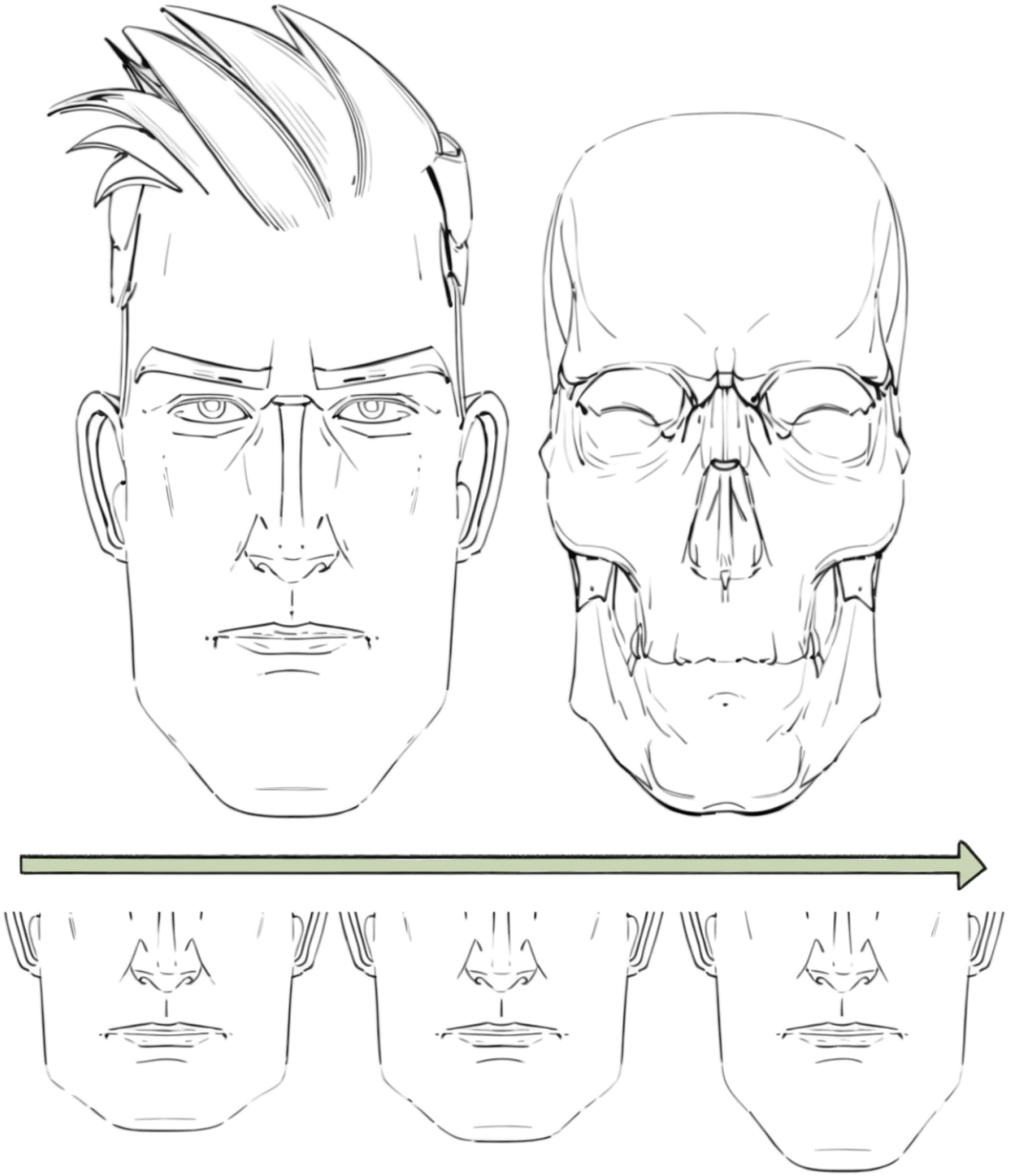


CHARACTER-1

A character with features that emphasize strong will and determination, characterized by an angular face shape, strong eyebrows, and firm lips.

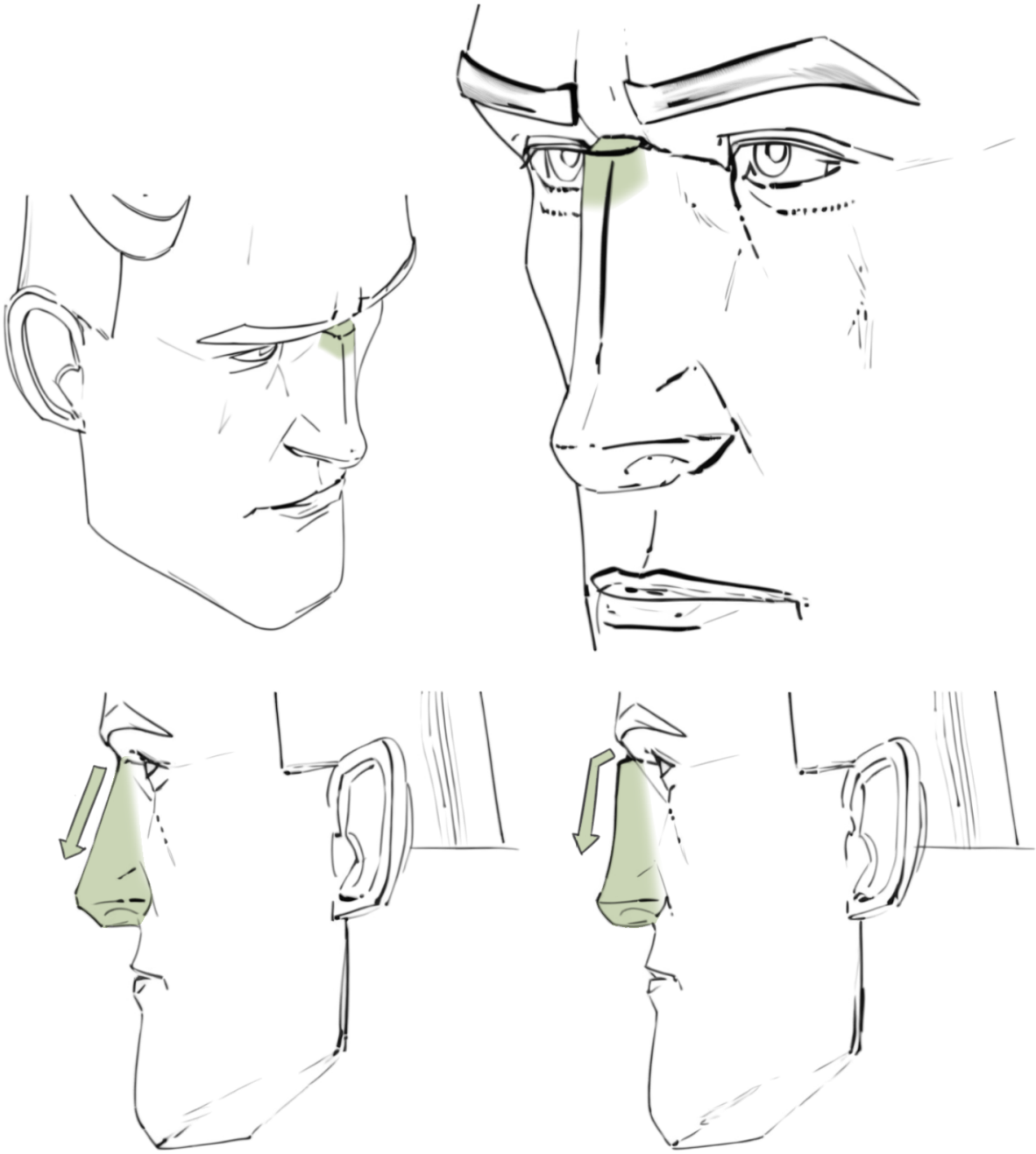
STRONG JAWLINE

The face is long and angular, with a strong jawline that accentuates his masculine and robust appearance.



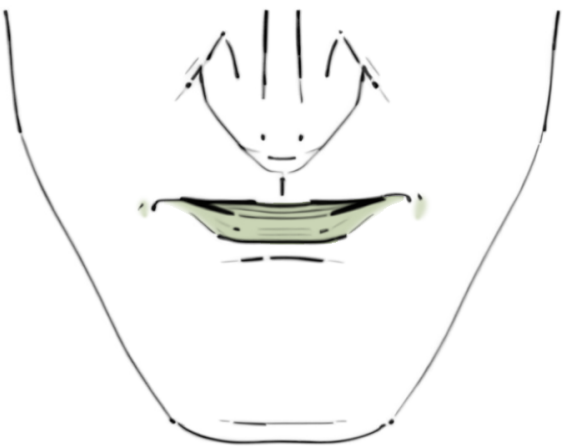
STRONG NOSE

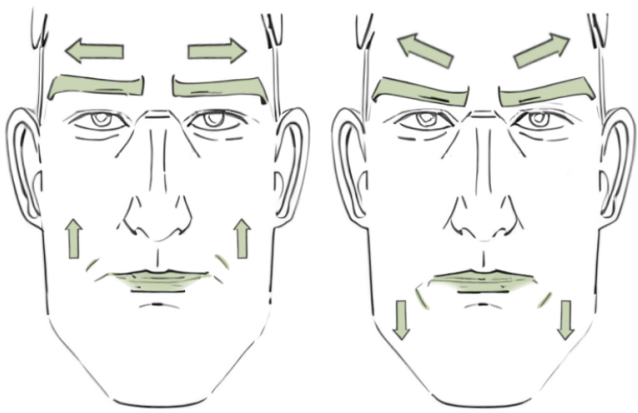
By depicting the bridge of the nose as high starting from the glabella, you can enhance the character's sense of decisiveness.



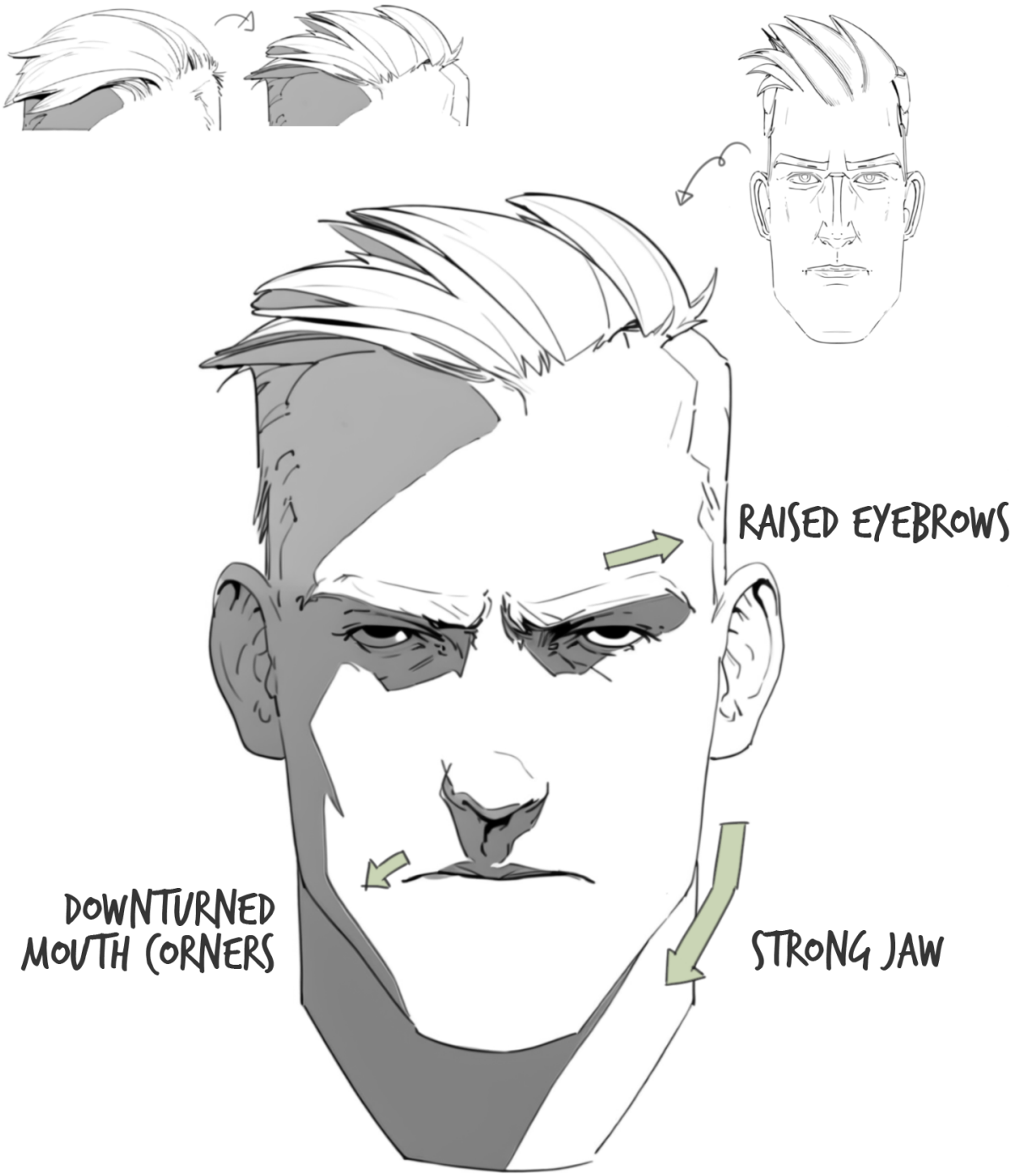
EYEBROWS&MOUTH CORNERS

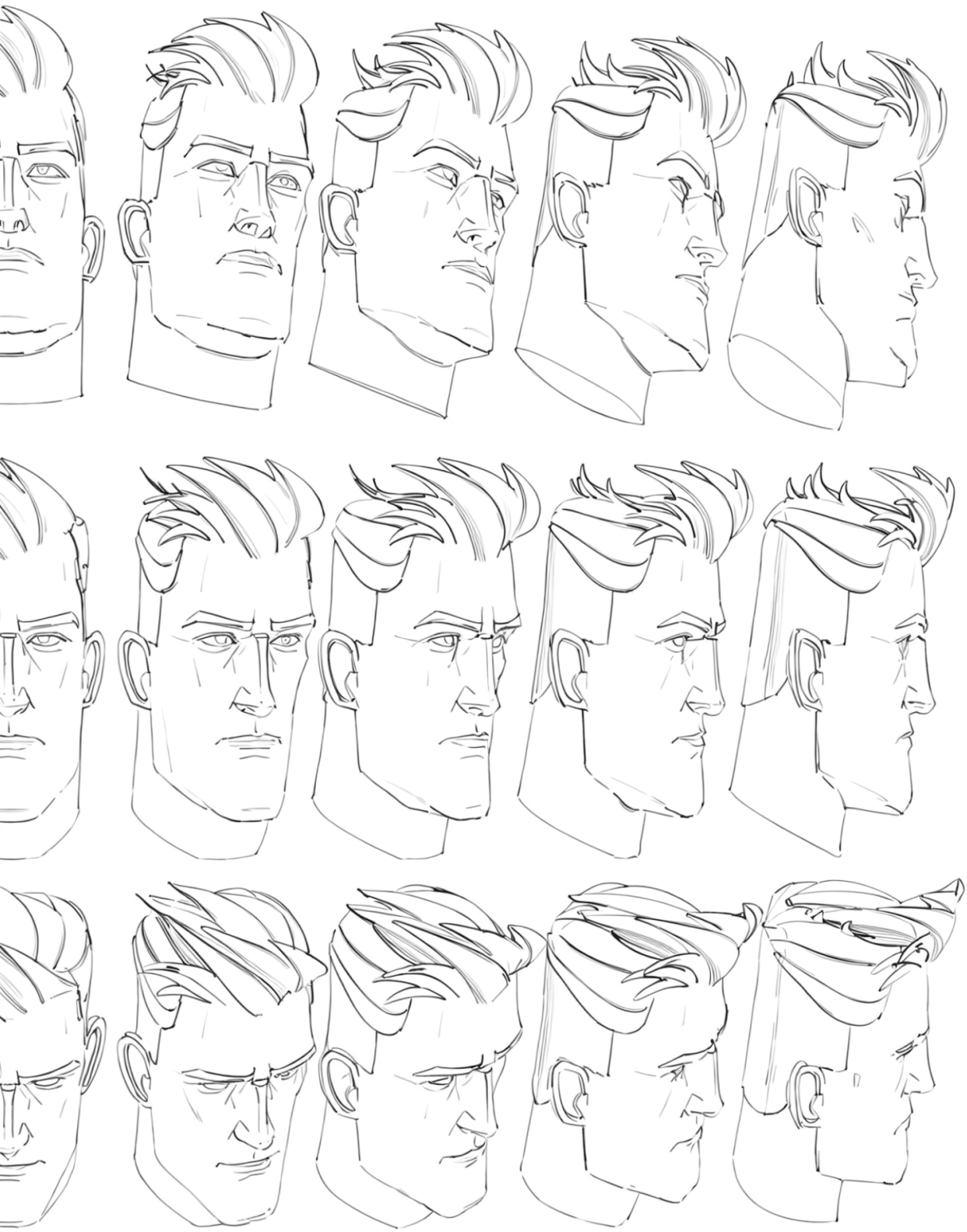
When the corners of the mouth turn down to create a determined expression, it is advisable for the eyebrows to be angled upwards.

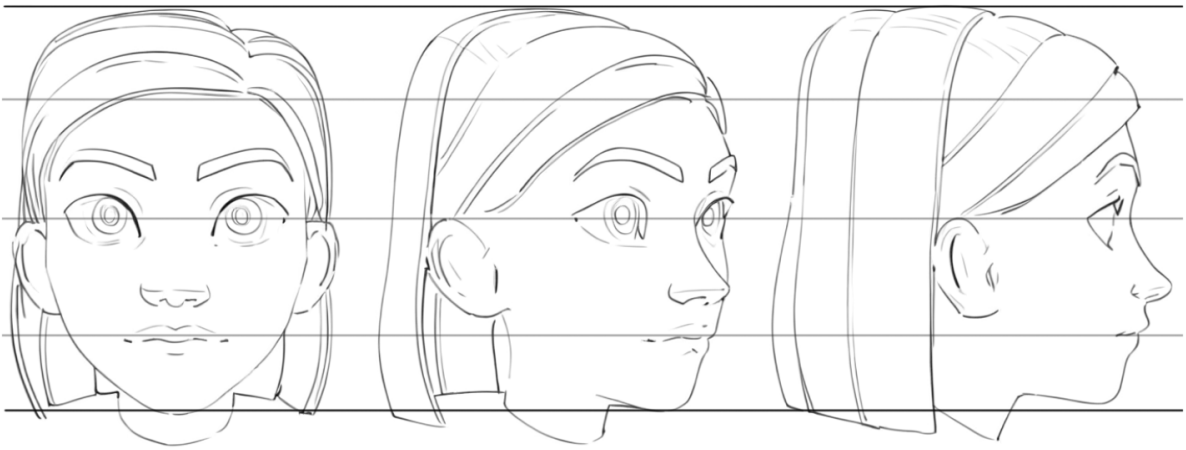




DIFFERENT STYLE DRAWING





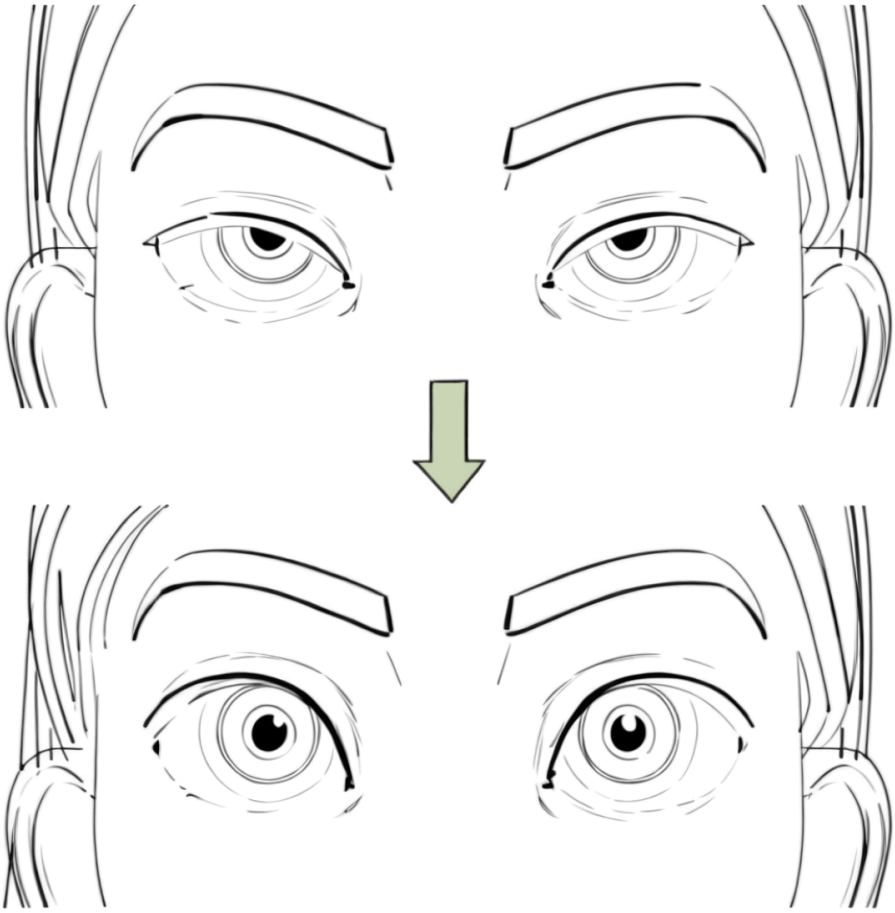


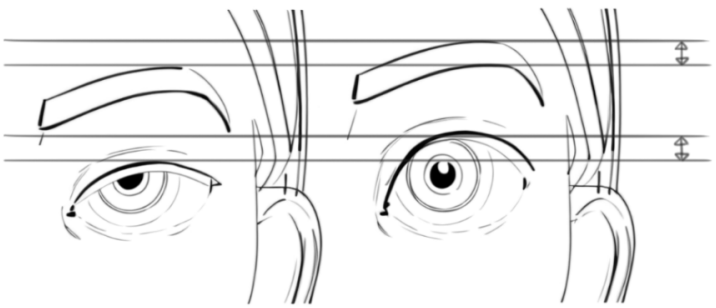
CHARACTER-2

This character has overall features that give a soft and friendly impression. The large eyes, rounded face, and natural hairstyle enhance this effect.

CURIOUS EYES

Large eyes reflect a character's innocence and curiosity. Additionally, with the pupils drawn larger, the character's emotions can be conveyed more effectively.



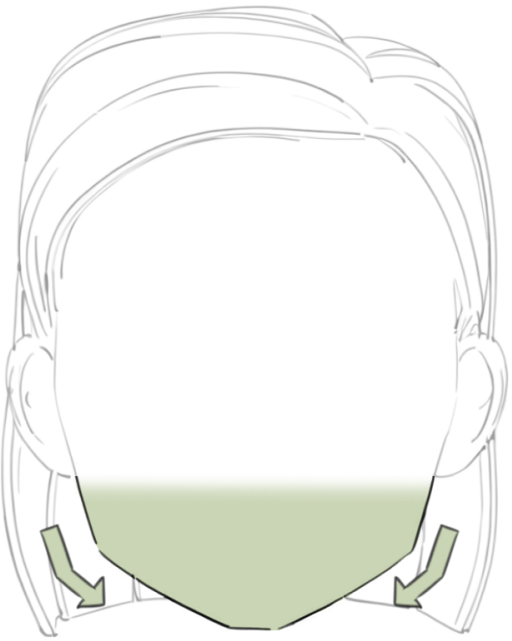


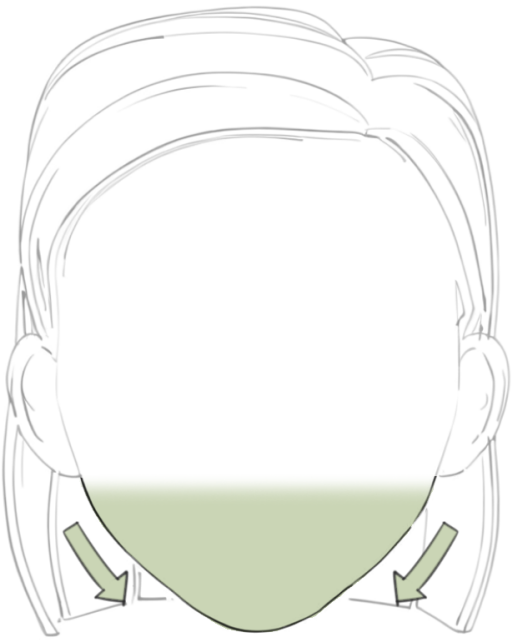
EYEBROW

As the eyes become larger, the eyebrows should also rise accordingly.

ROUND FACE SHAPE

A character with round and smooth curves can give a youthful and friendly impression.

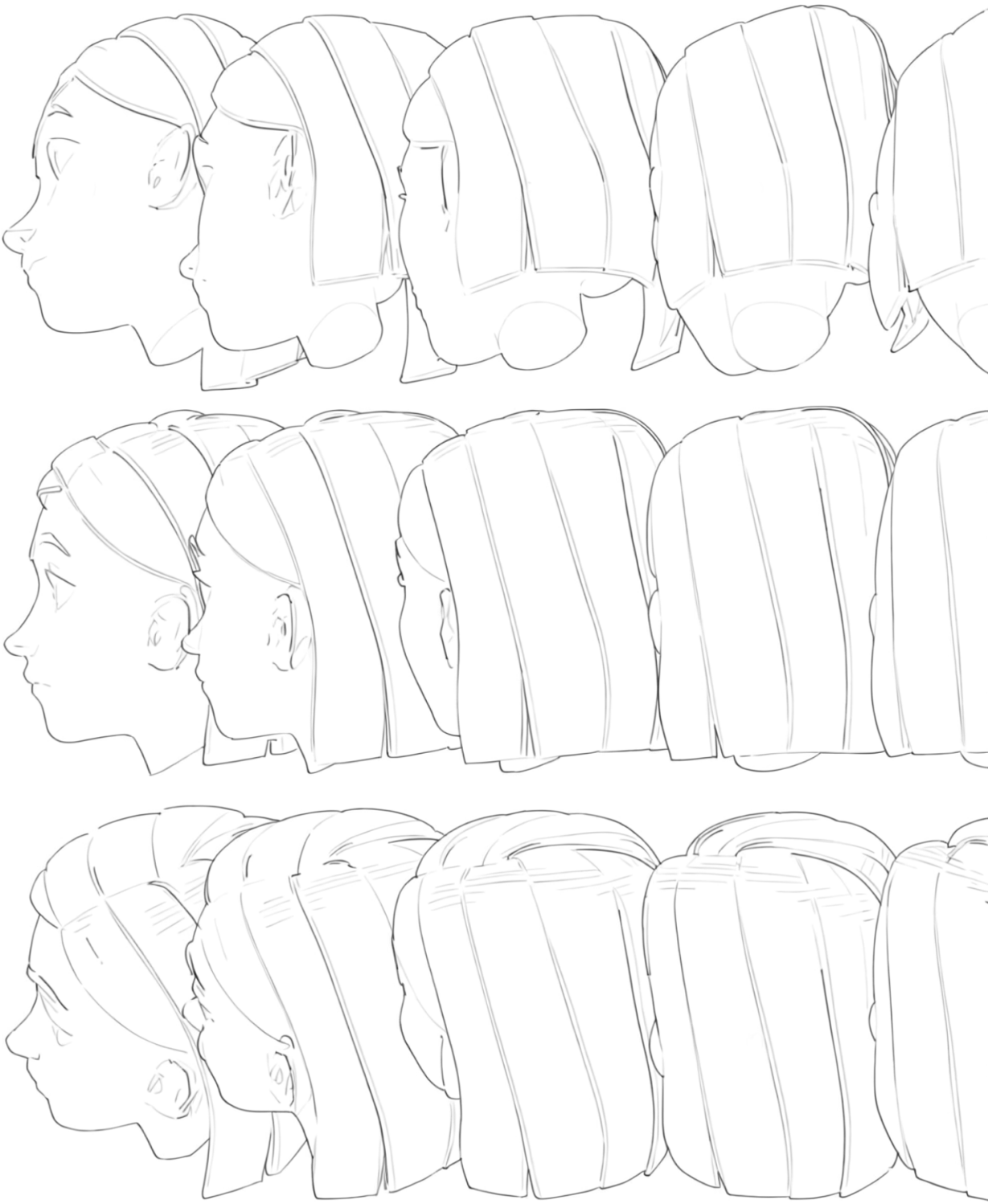


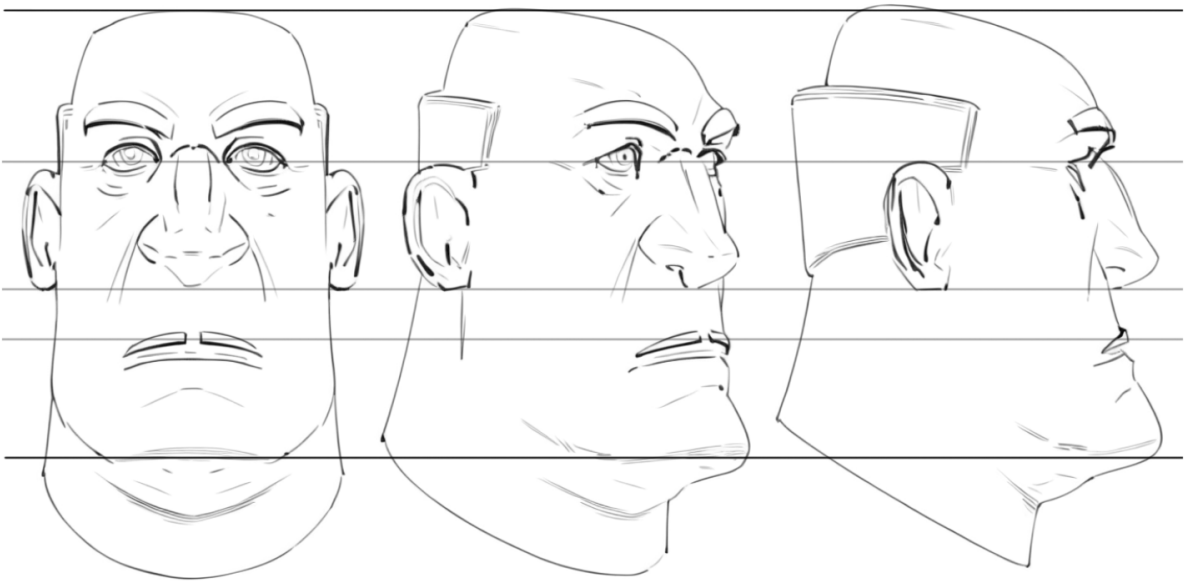


LOW ANGLE VIEW

DIFFERENT STYLE DRAWING

Emphasize the characteristics of a round face and large eyes while experimenting with different drawing styles.



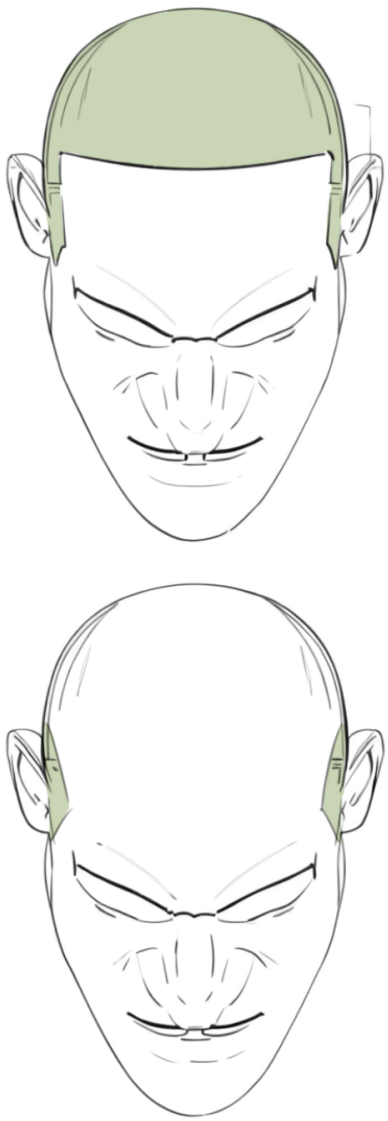


CHARACTER-3

This character has an overall appearance that conveys a stern and miserly impression, characterized by a prominent chin, thick eyebrows, thin beard, and a receding hairline, which effectively highlight these traits.

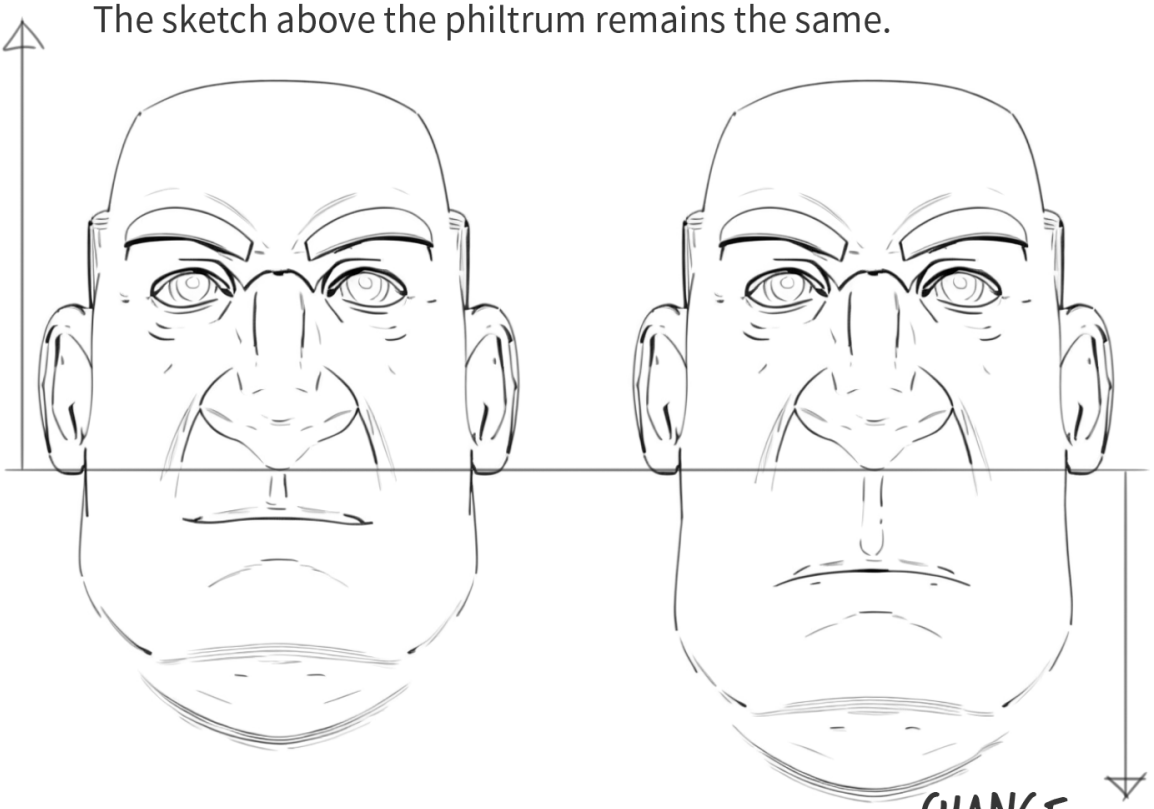
HAIR LOSS

A receding hairline can enhance a miserly impression. Represent the thinning hair by showing it recede from the front, with the sides being less affected.



NO CHANGE

The sketch above the philtrum remains the same.

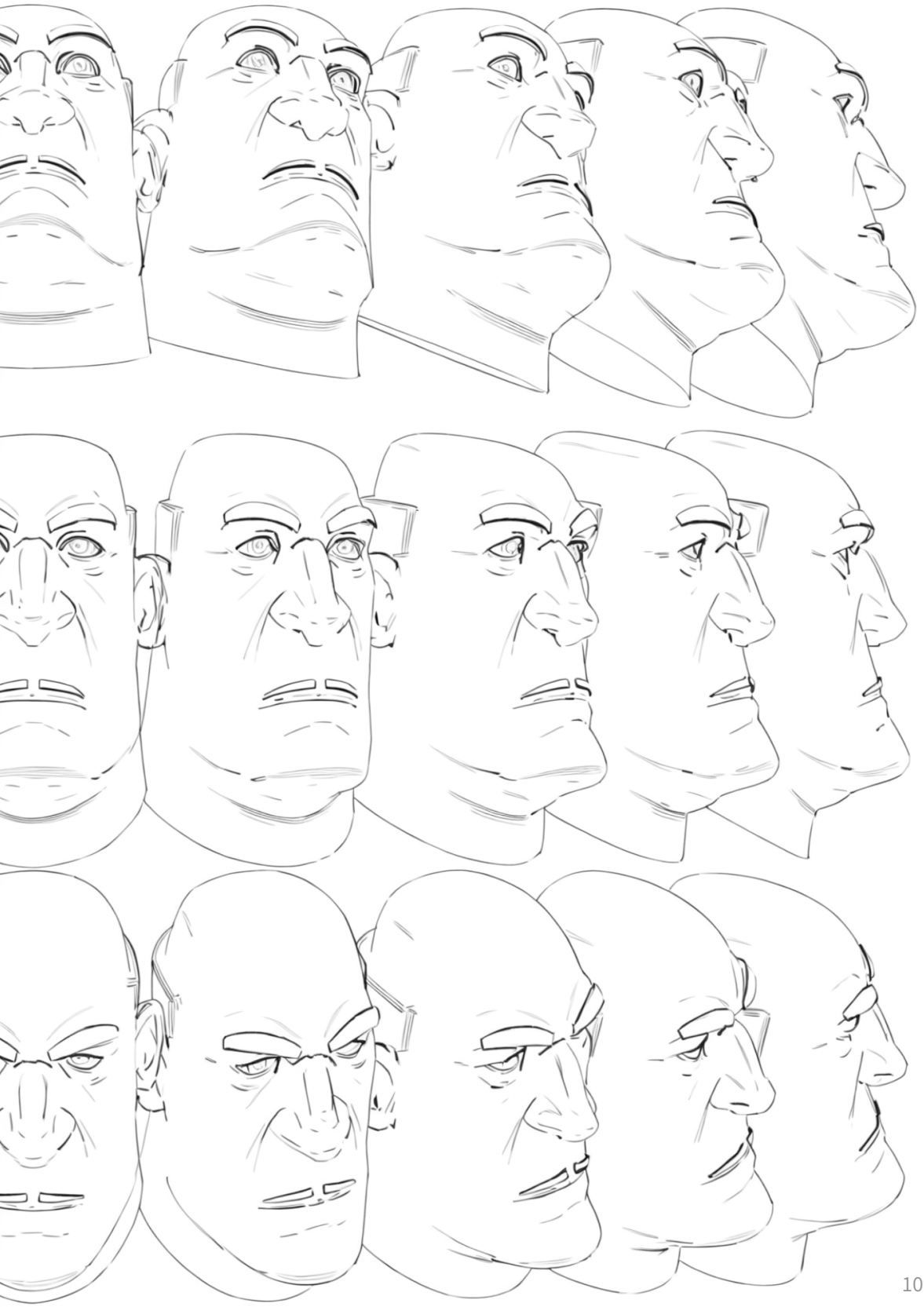


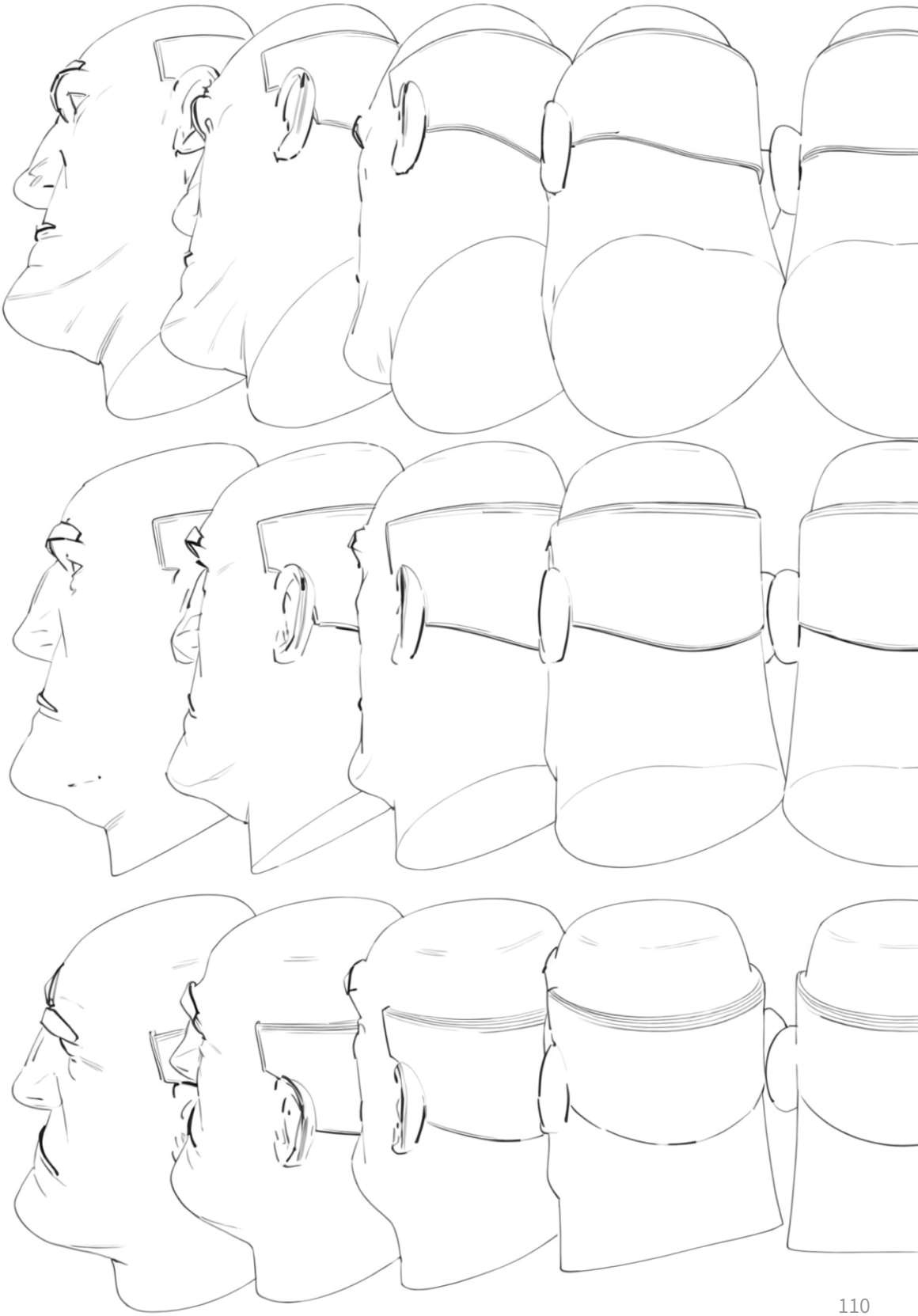
CHANGE

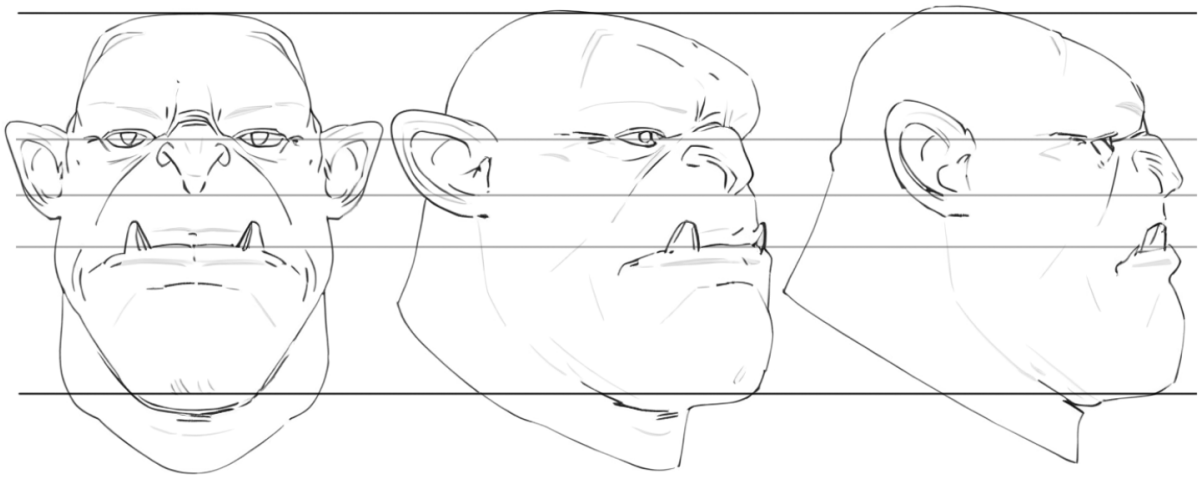
Even with just an elongated philtrum and a downward-turned mouth, you can create a miserly expression.

THIN BEARD

A long philtrum paired with a thin mustache can be a key feature of the character, making them appear even more miserly.

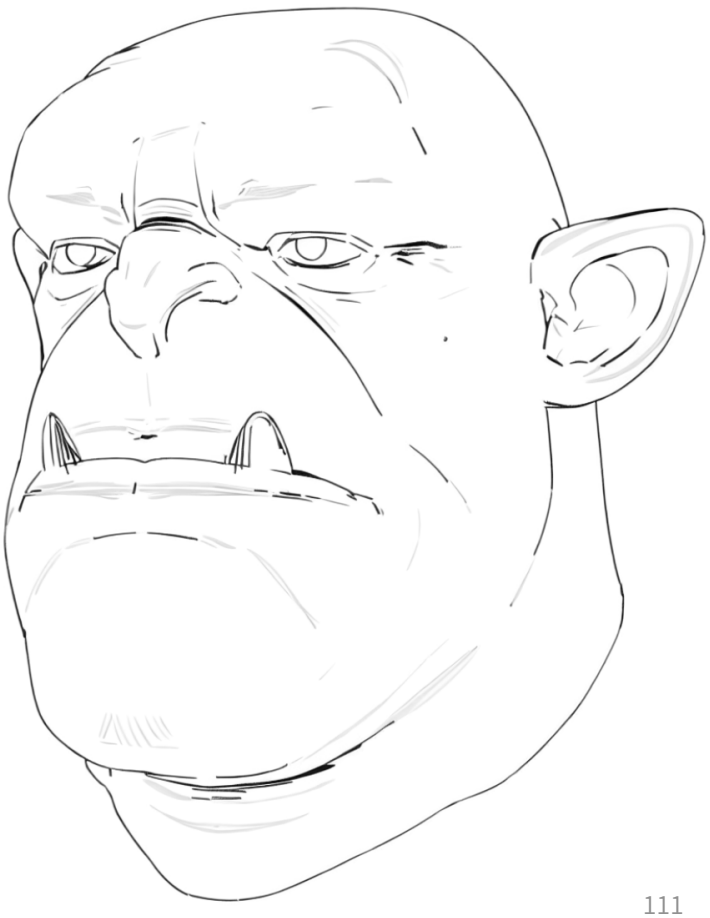






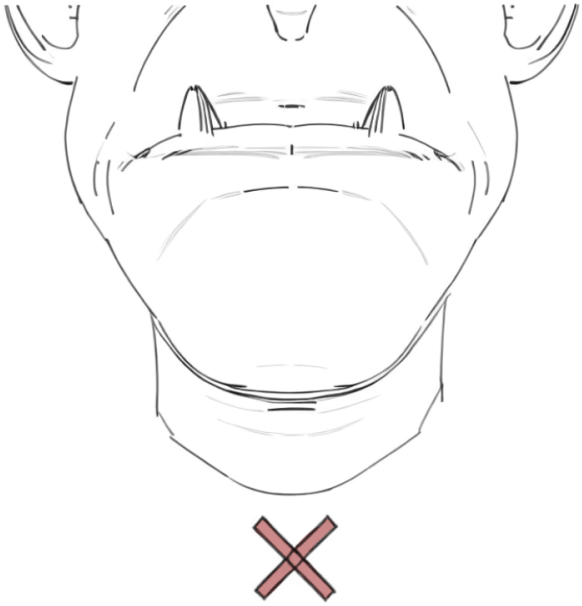
MONSTER

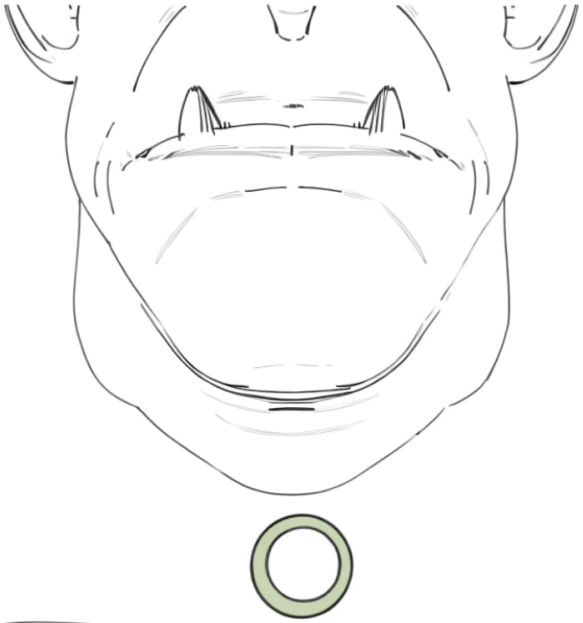
A thick face shape, prominent canines, and pointed ears can convey a powerful and intimidating impression. This appearance effectively communicates the monster's formidable personality and combat prowess.



THICK NECK

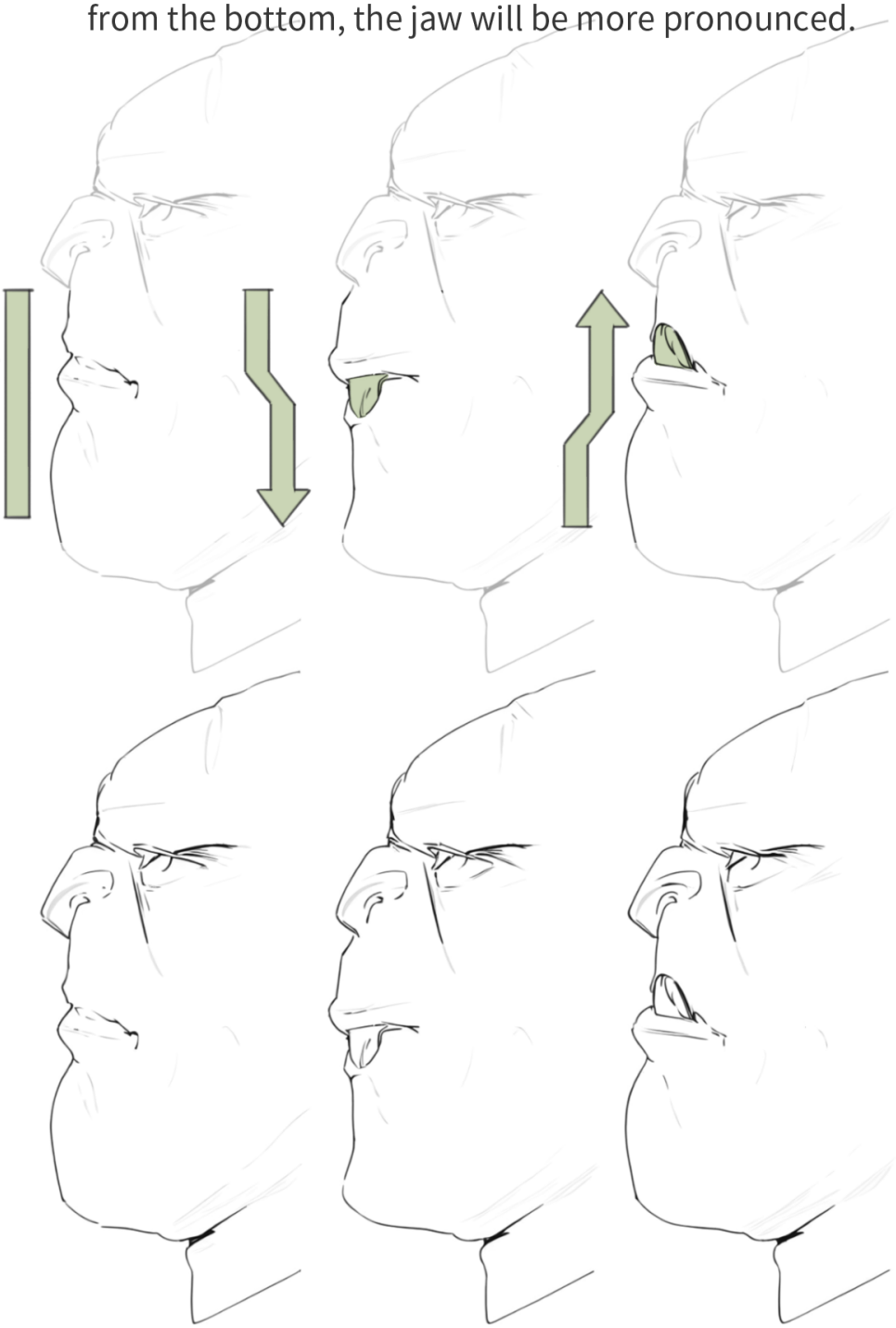
The neck is short and thick, emphasizing the monster's strength and stability. This makes the upper body appear even more powerful.

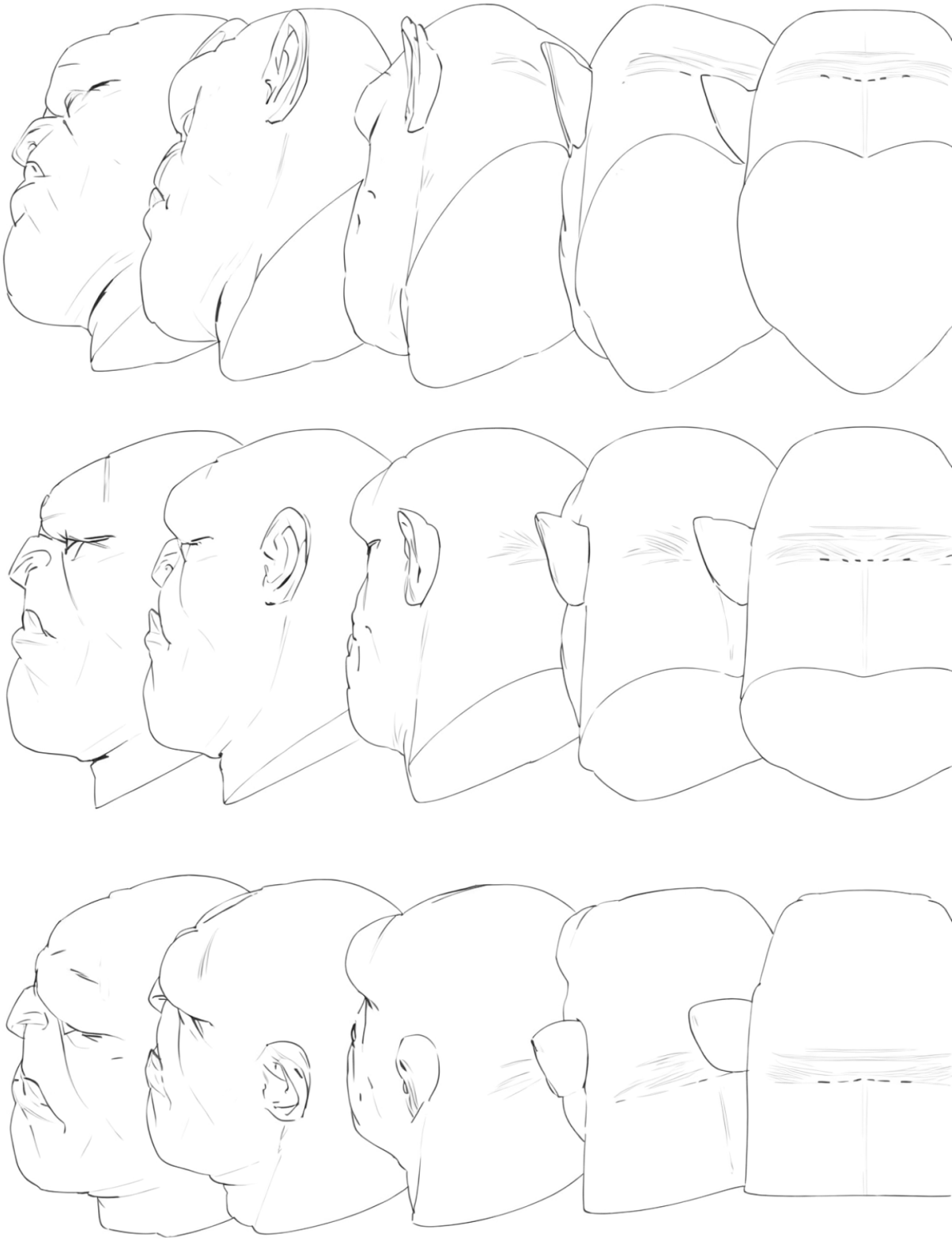


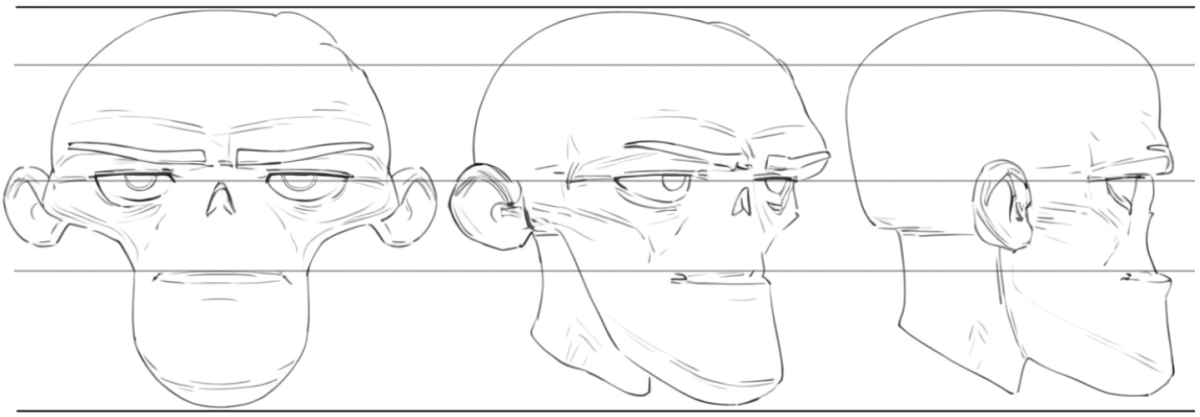


FANG PLACEMENT AND FACIAL SHAPE

Whether the fangs protrude from the top or the bottom affects the shape of the face. If they protrude from the top, the philtrum will be more pronounced. If they protrude from the bottom, the jaw will be more pronounced.

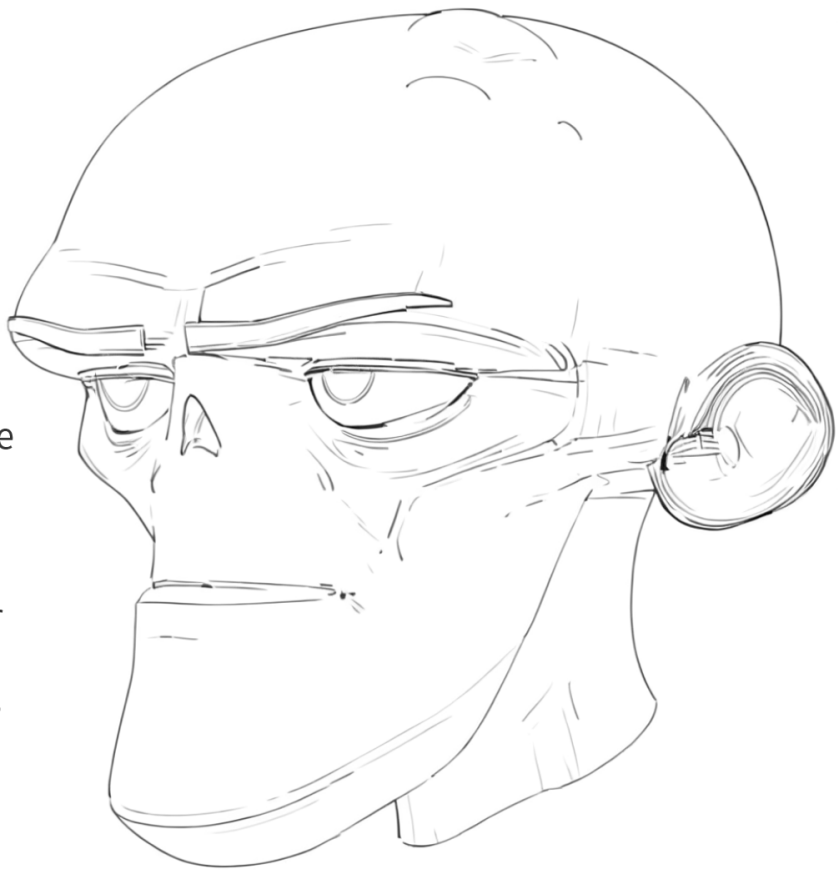






SICK ZOMBIE

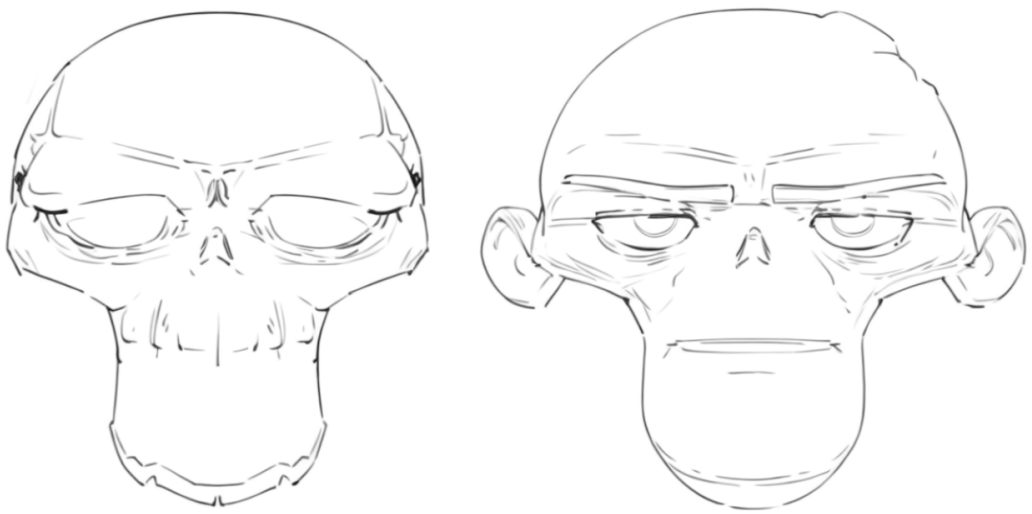
This character's features include a neutral expression, tired eyes, and a thin neck. Additionally, the character's frail appearance is highlighted by the presence of a lump or other defining characteristics on the head.

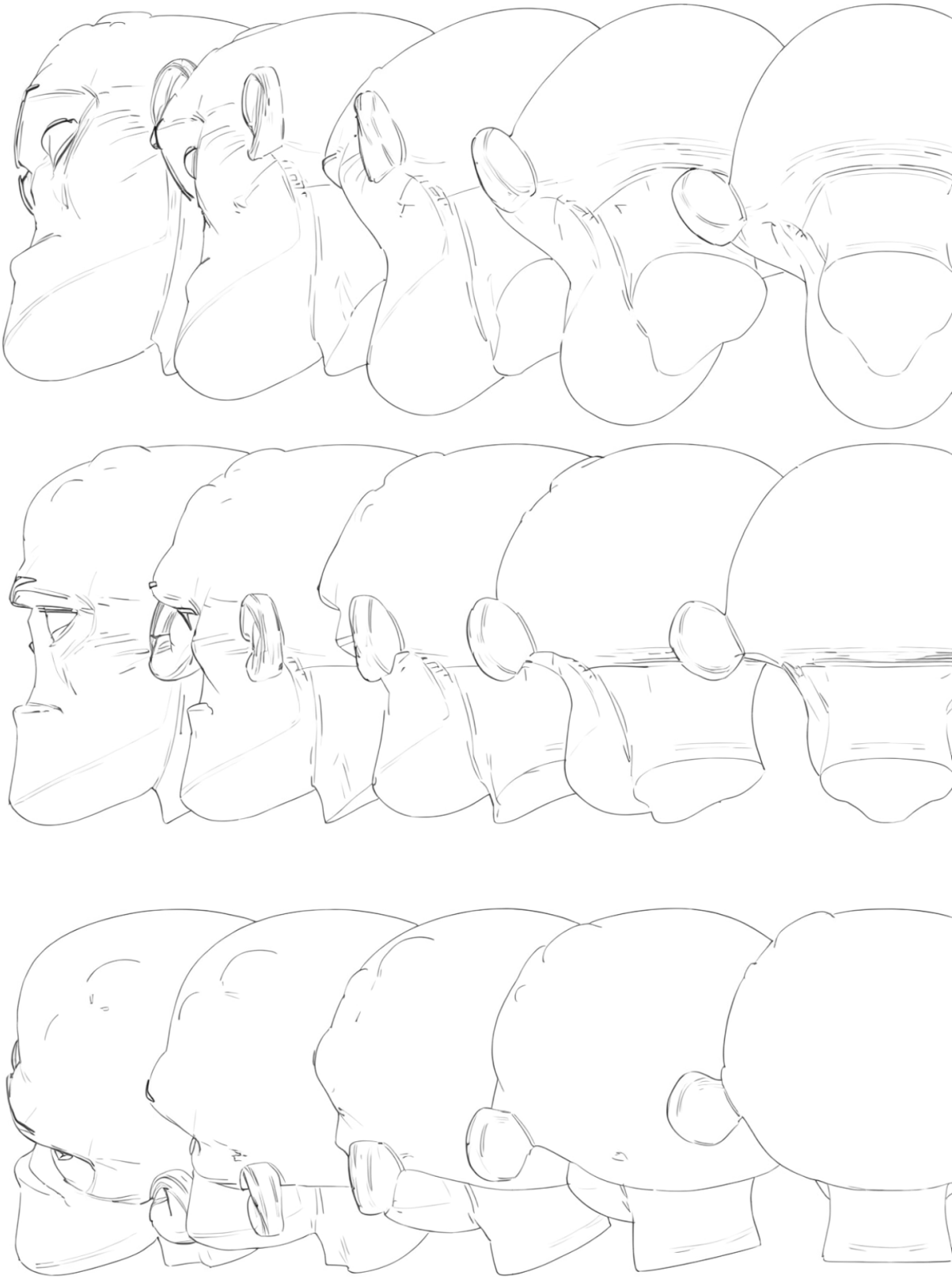


LIKE A SKELETON

Zombies can be depicted with forms similar to skeletons. Particularly for the nose area, drawing only the bony structure of the nose, much like a skull, can be quite effective.

SKELETON ≒ ZOMBIE





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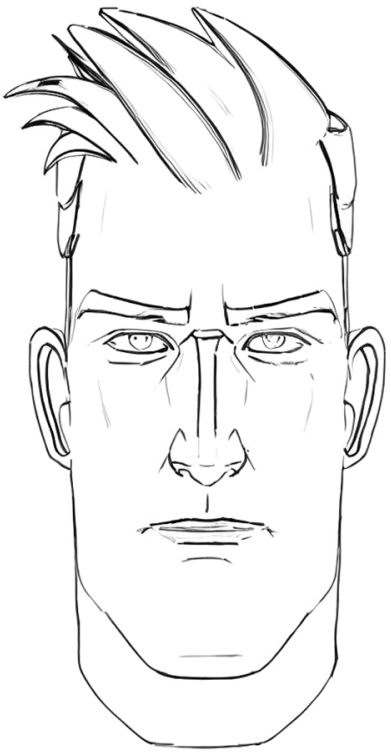

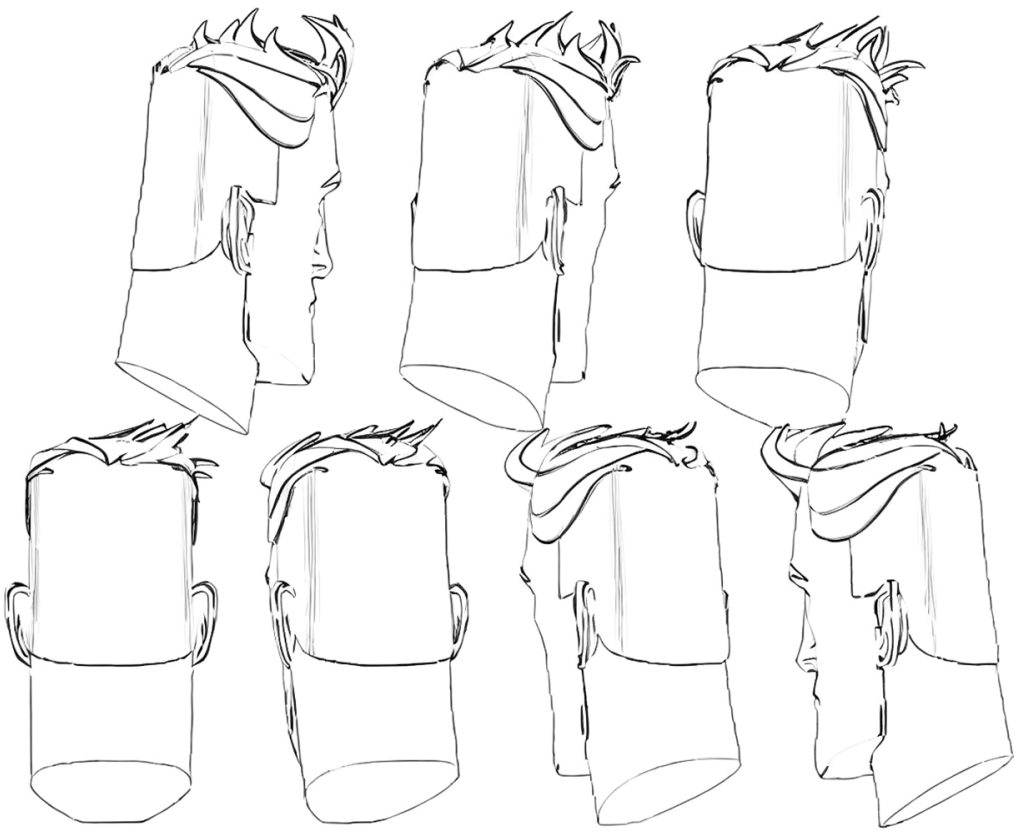

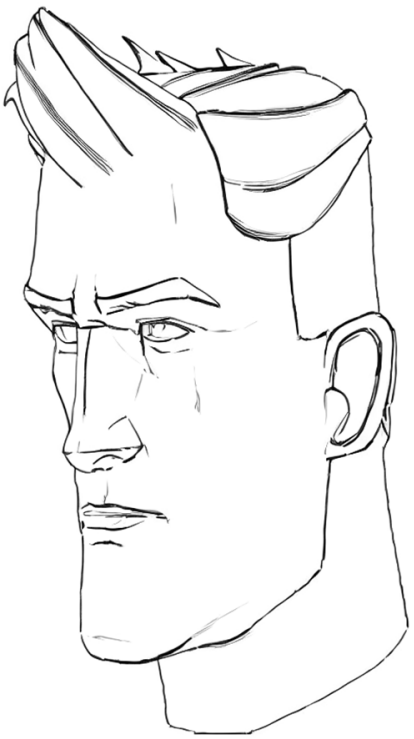

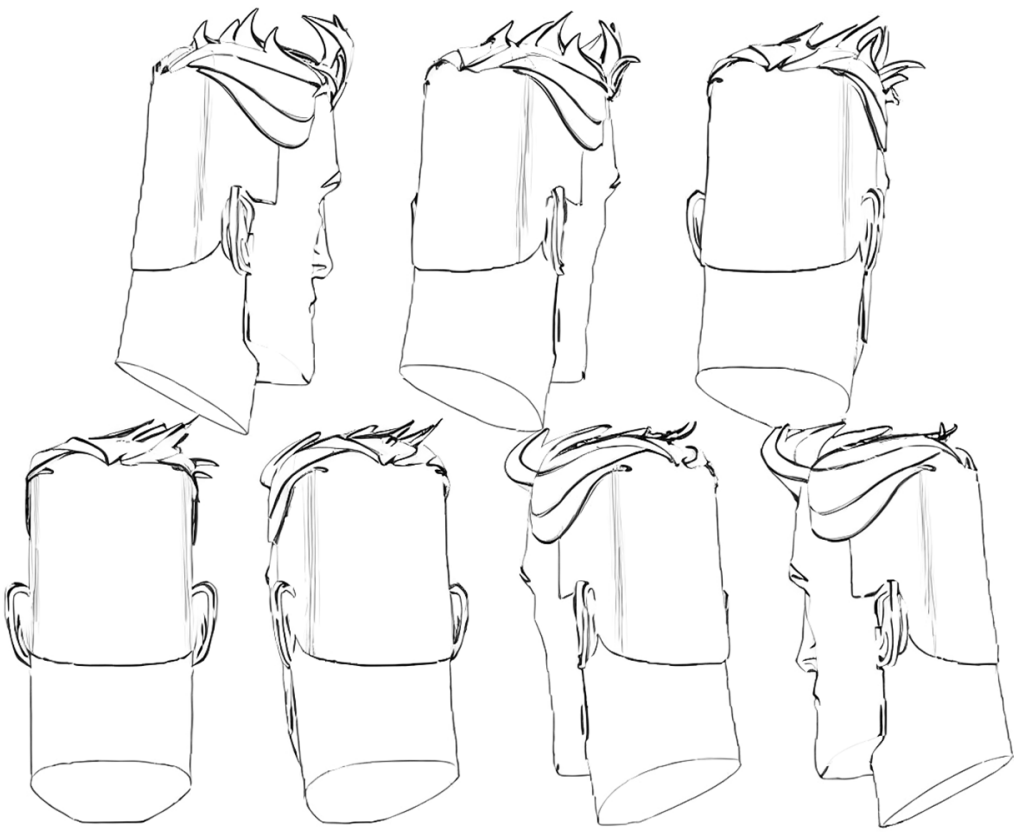

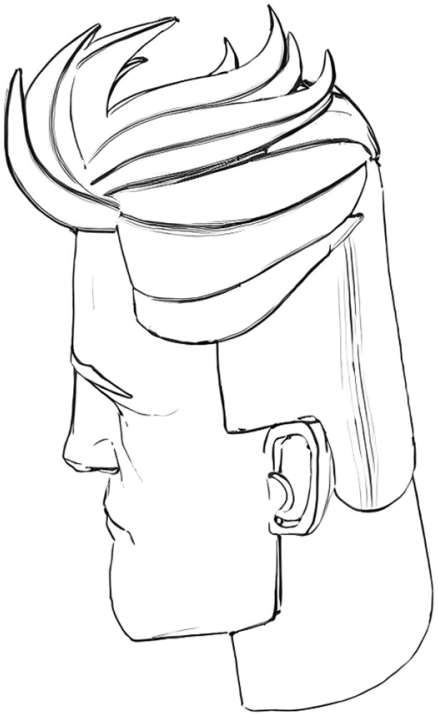

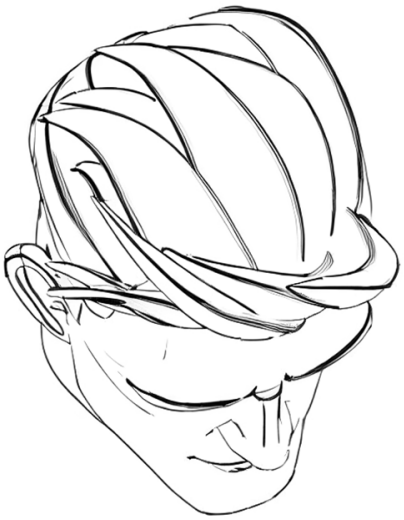

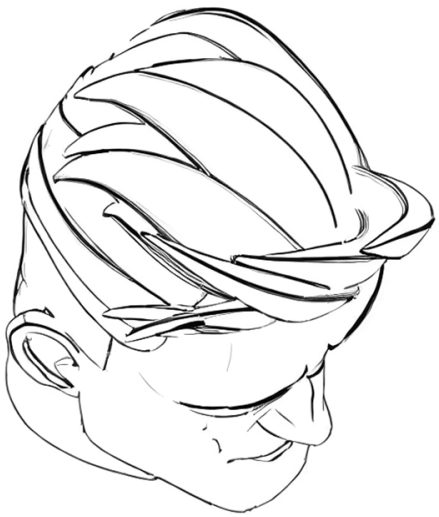

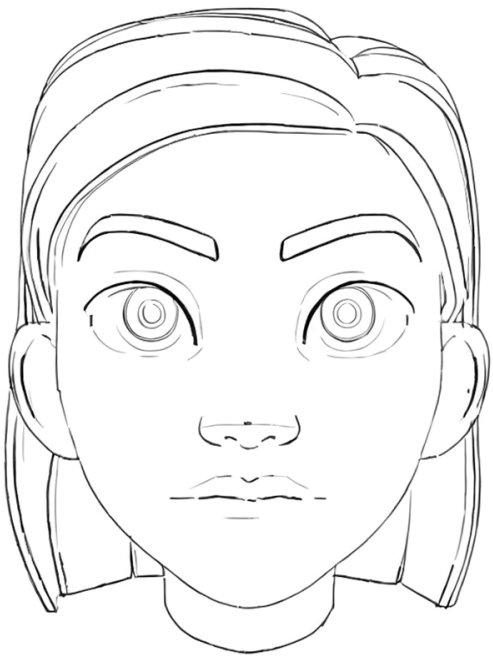

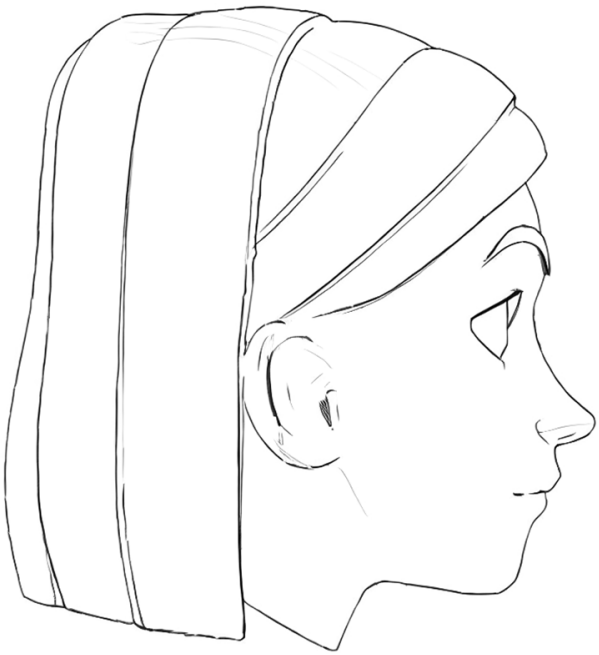

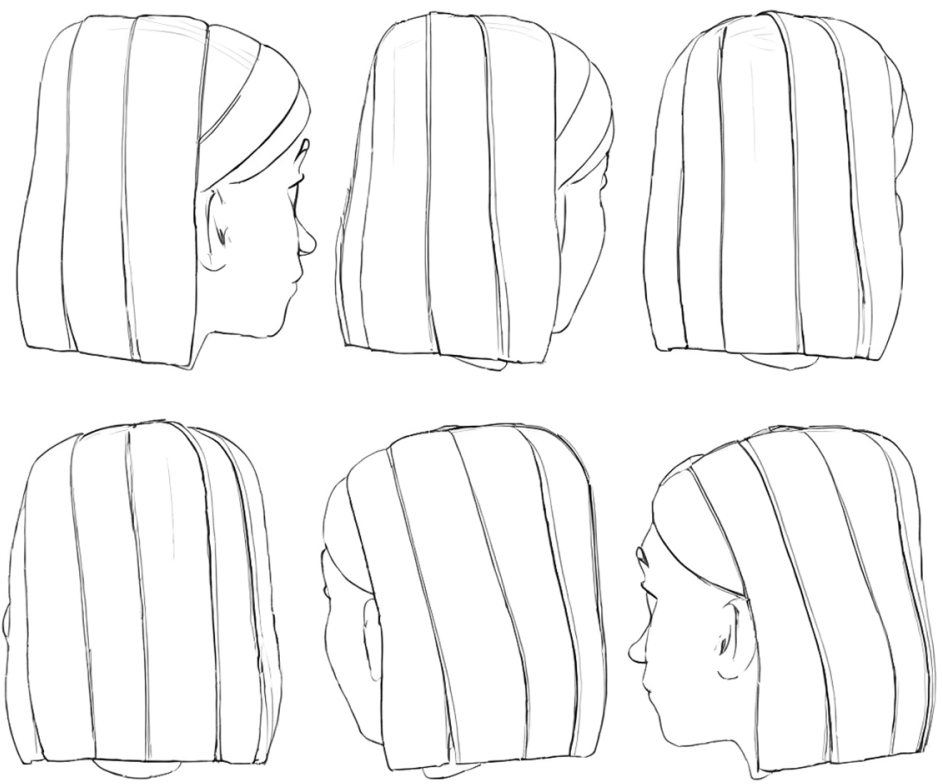

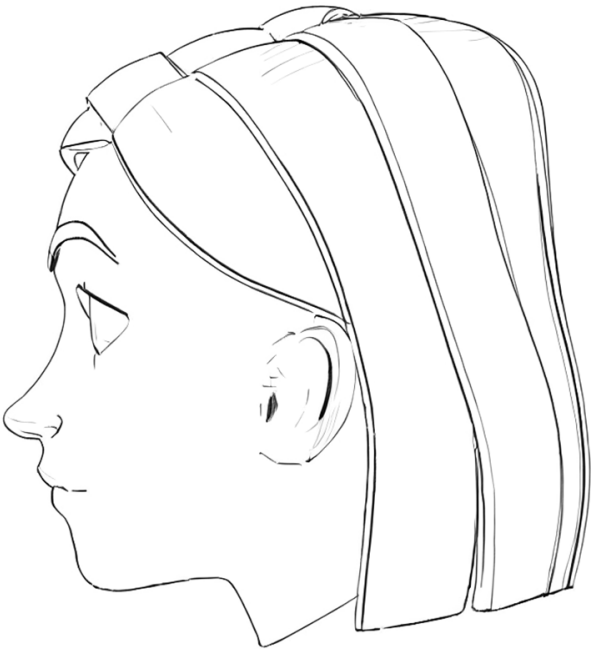

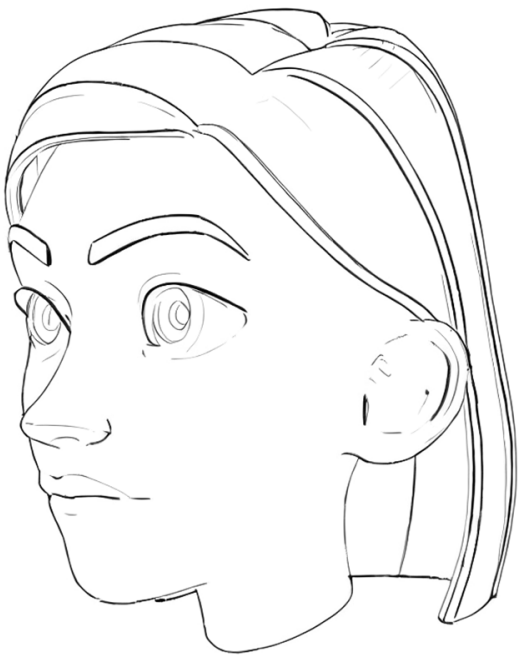

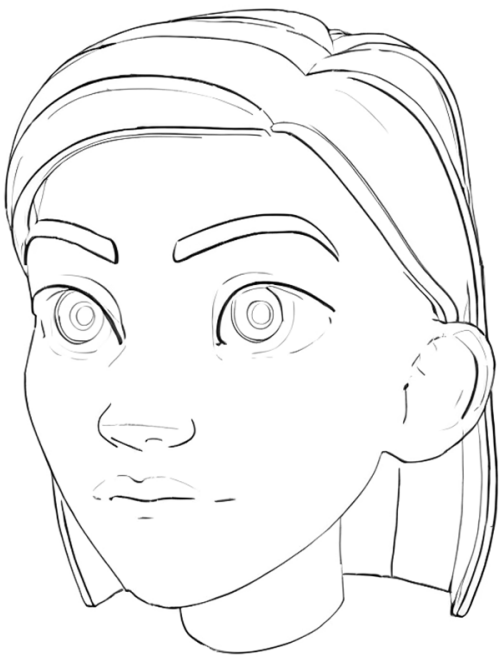

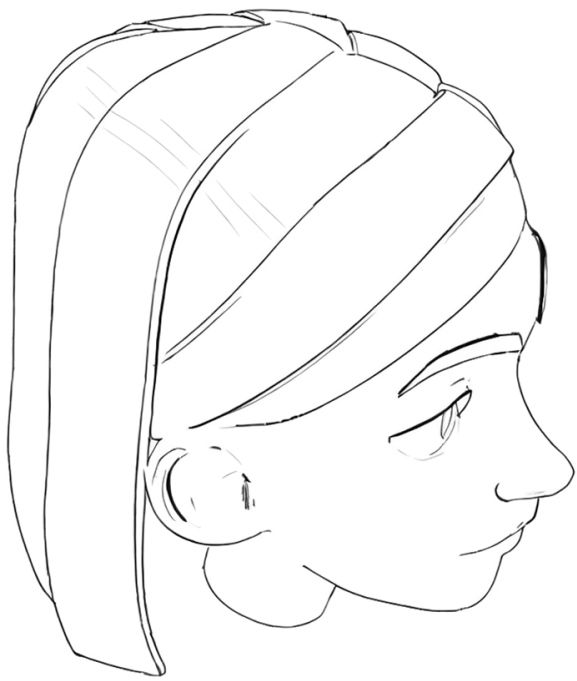

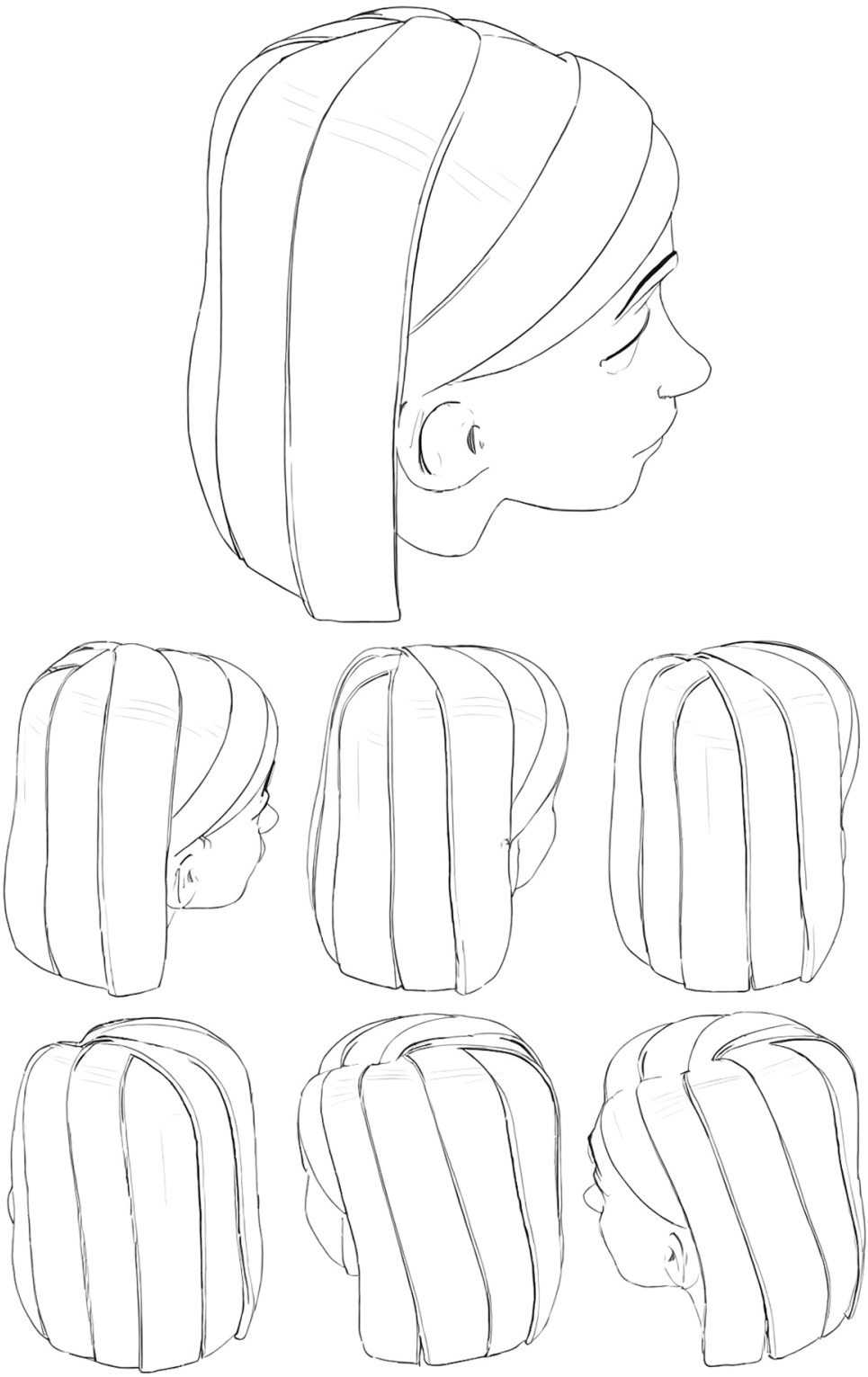

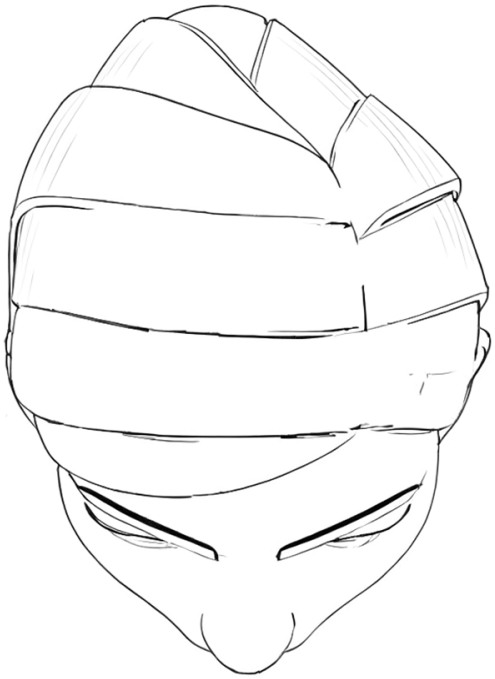

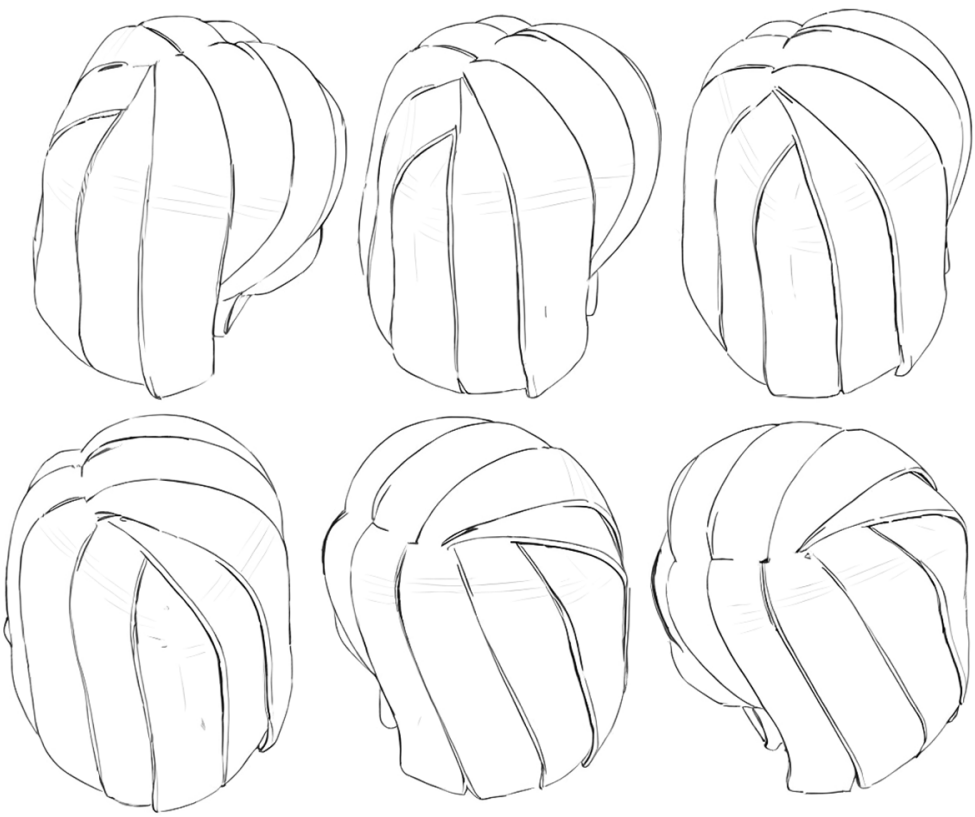

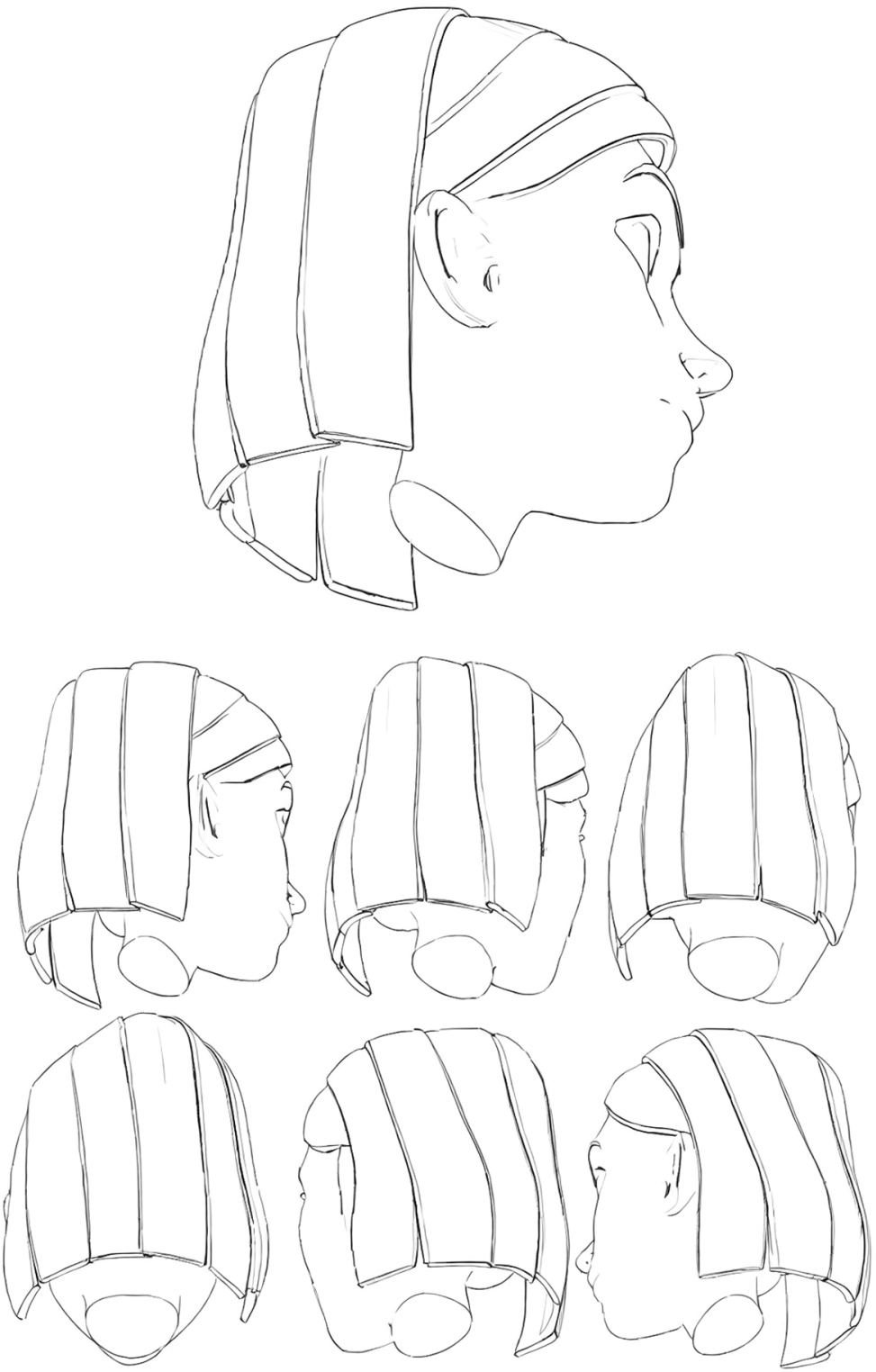

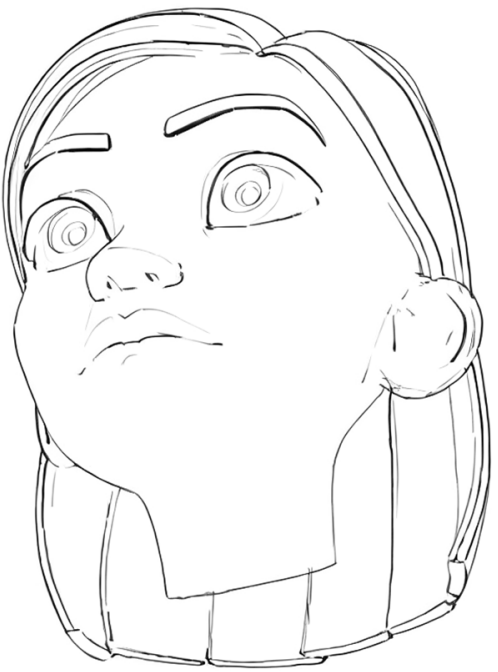

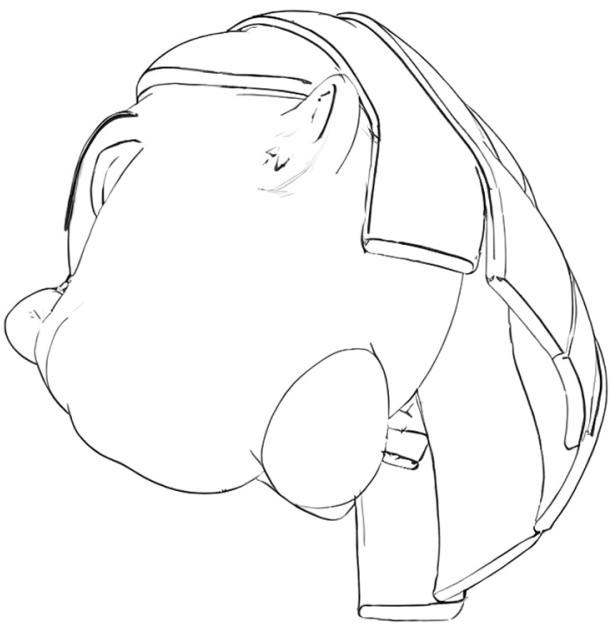

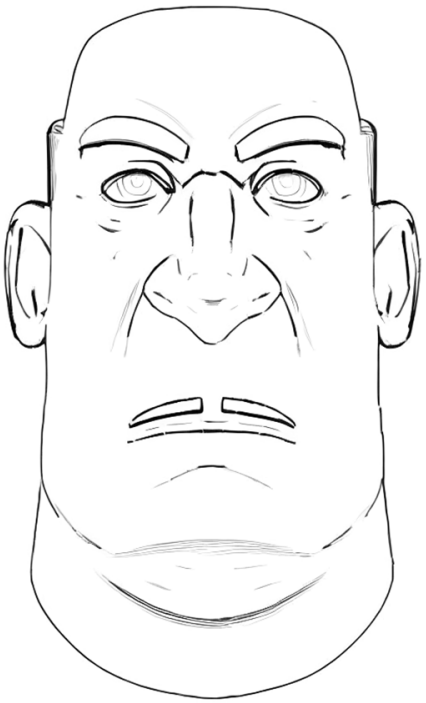

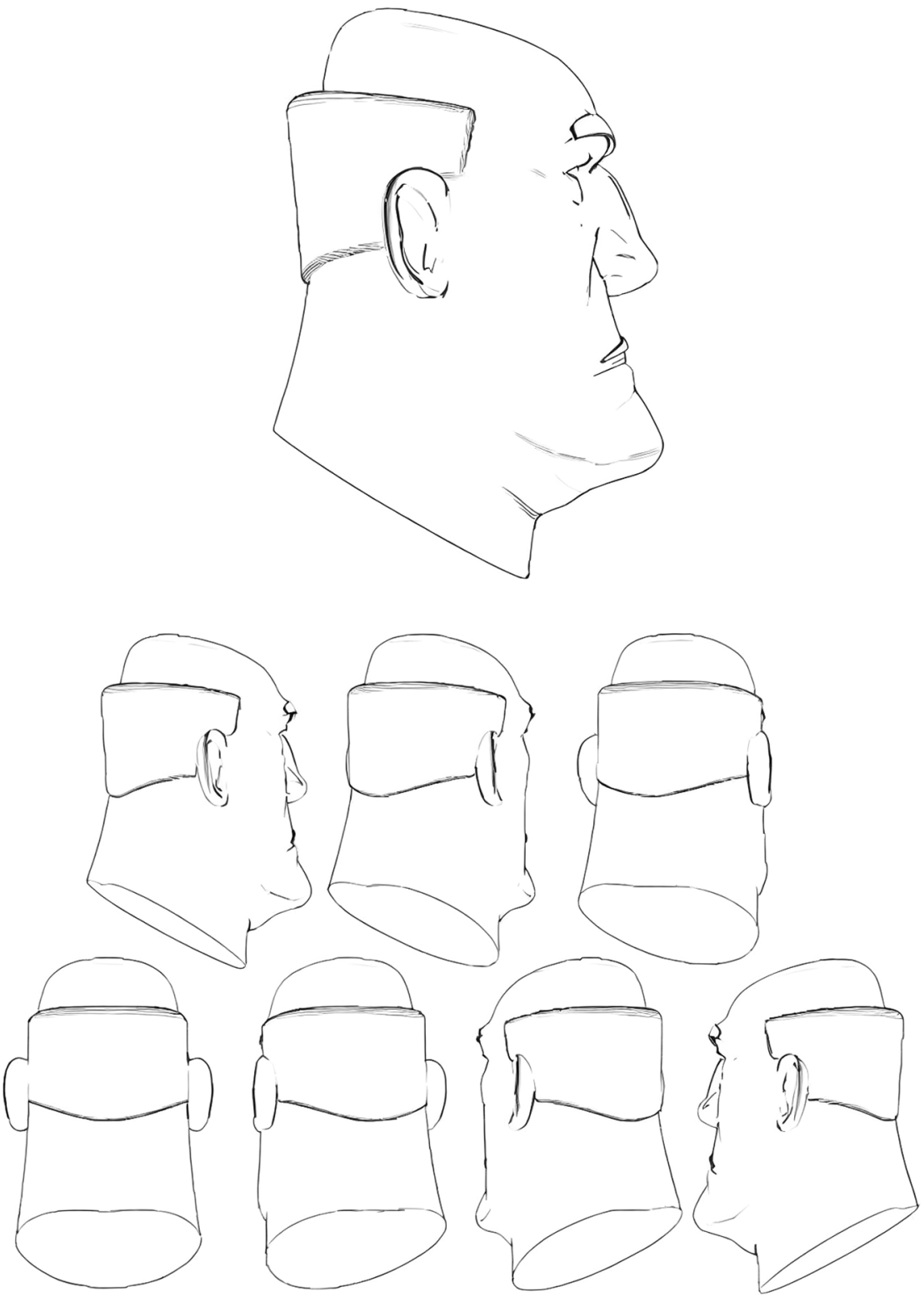

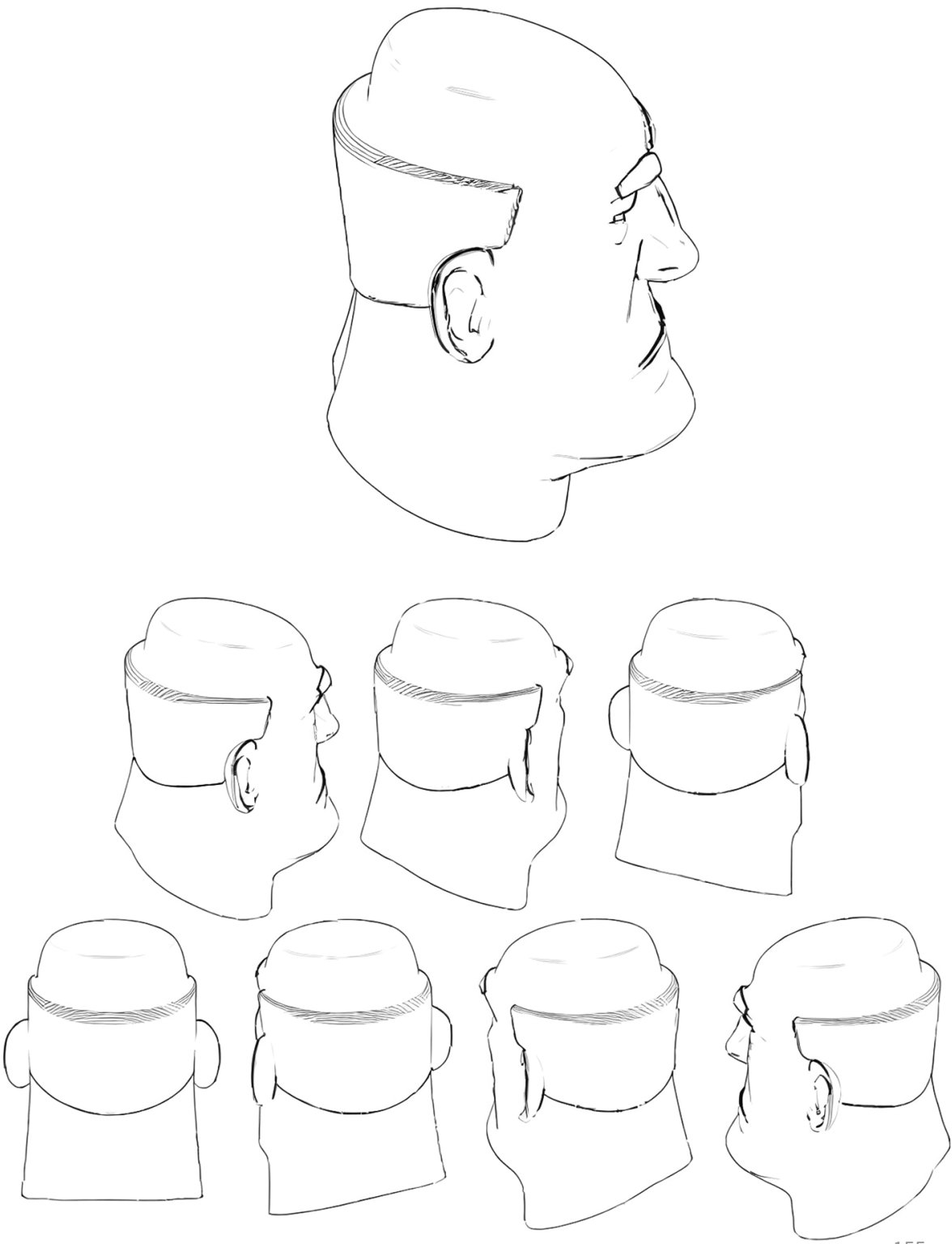

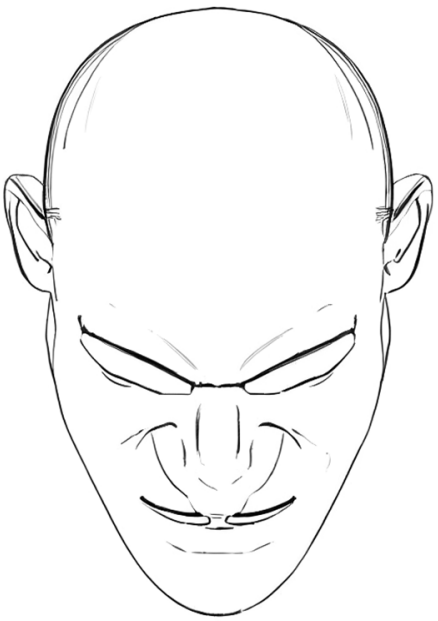

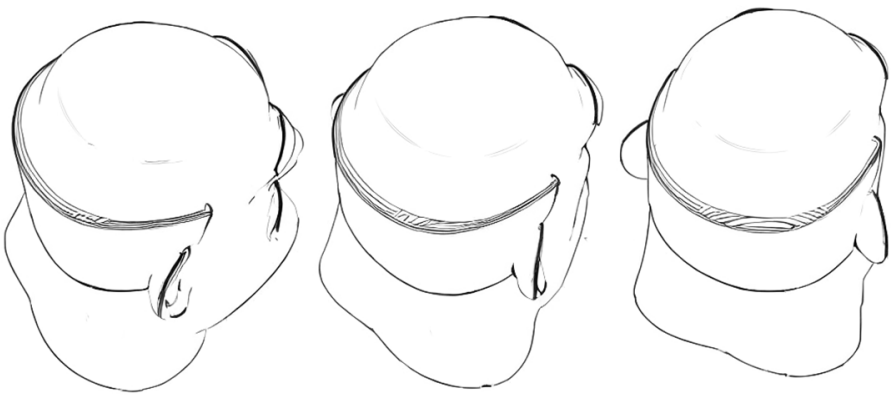

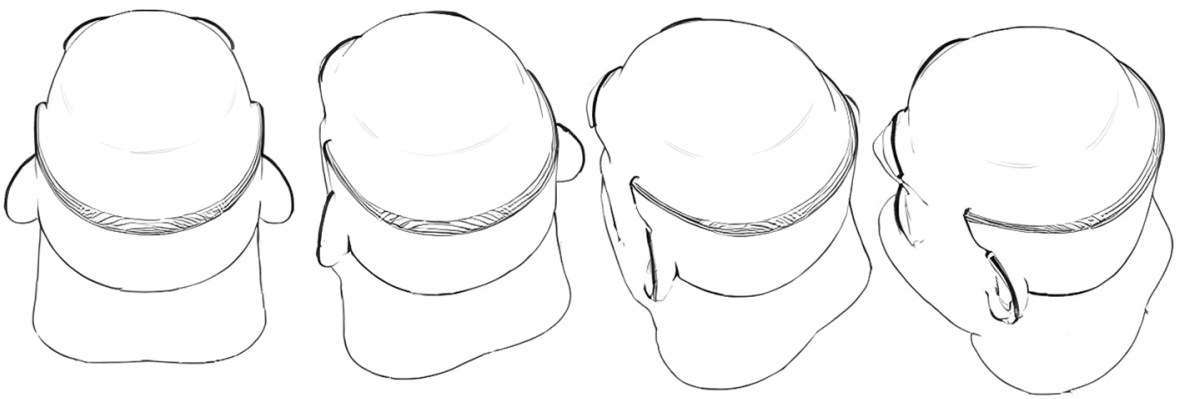

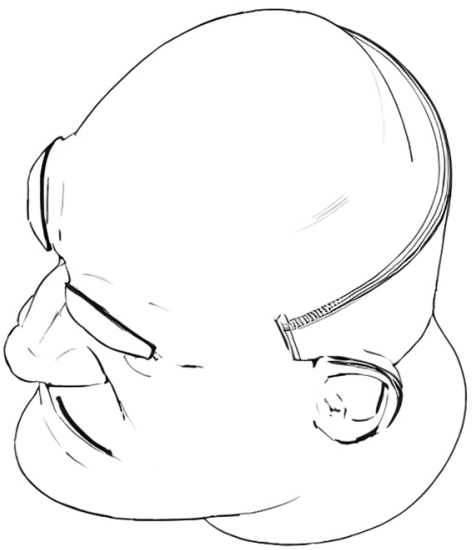

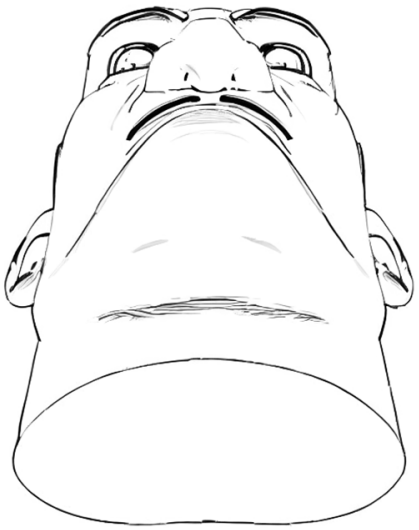

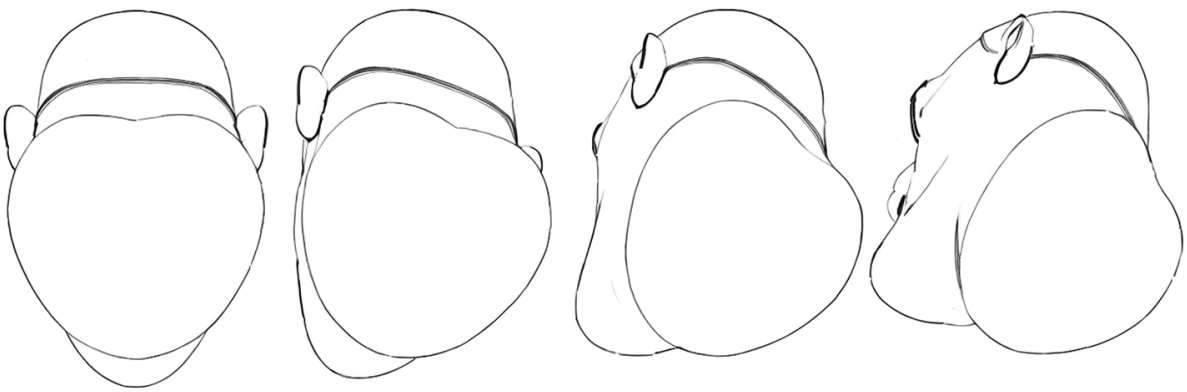

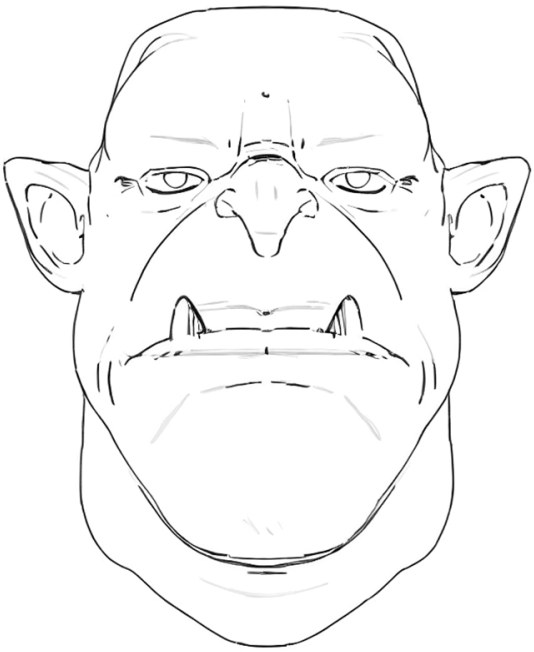

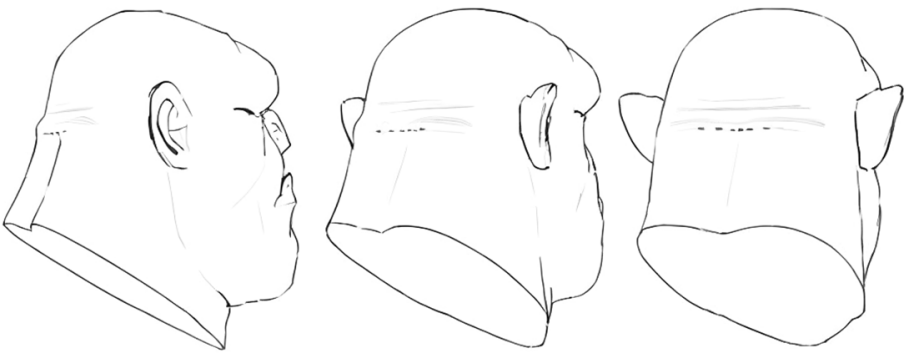

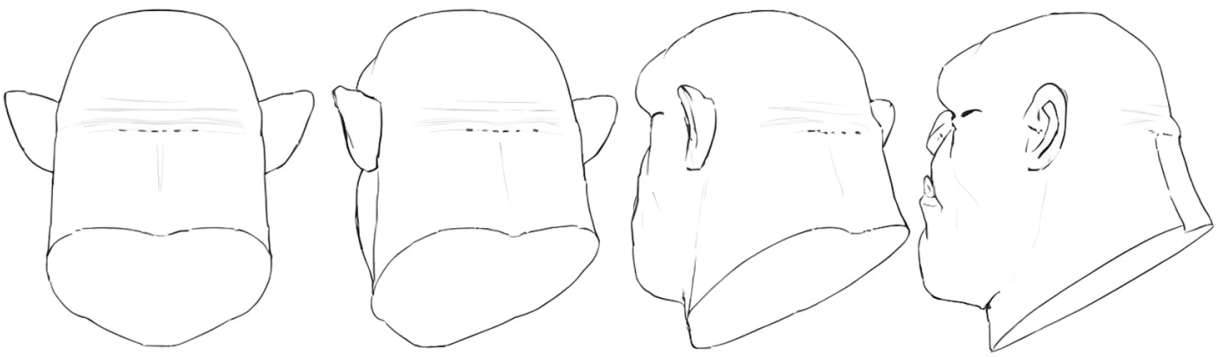

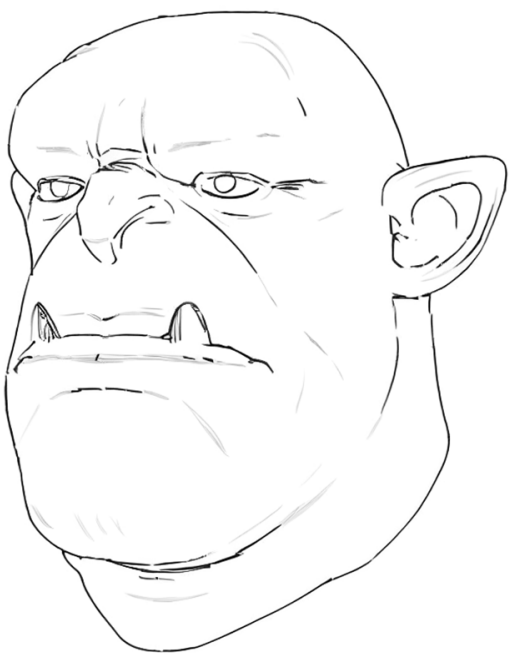

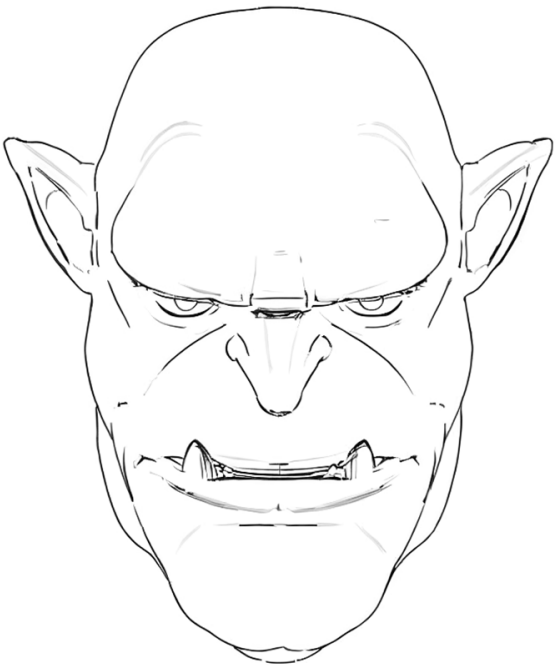

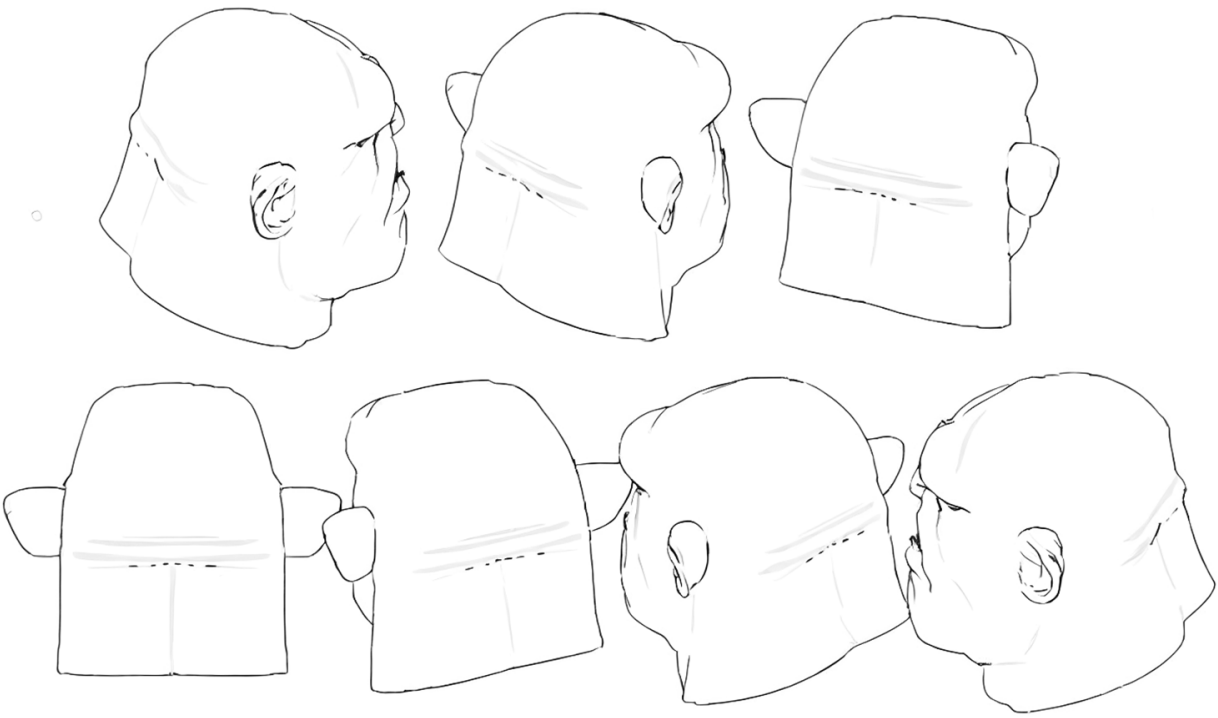

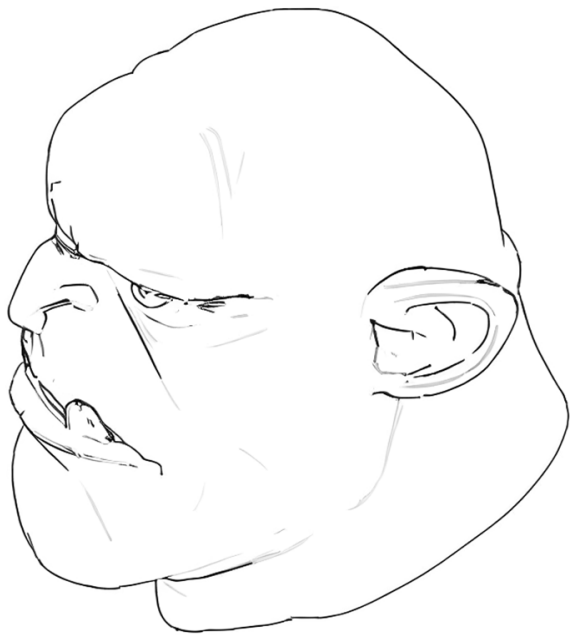

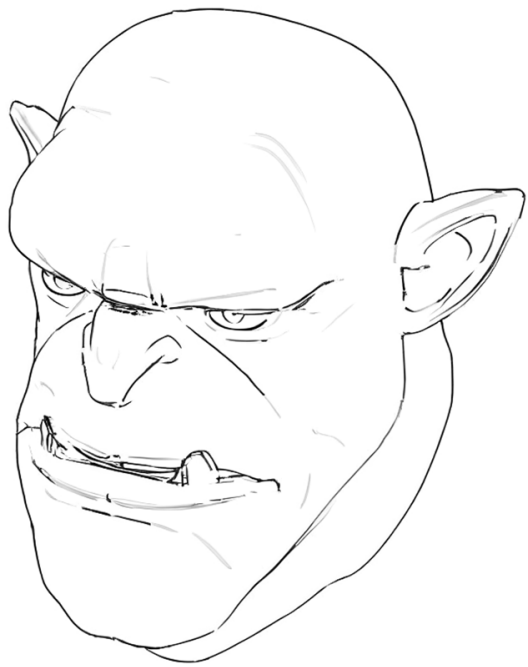

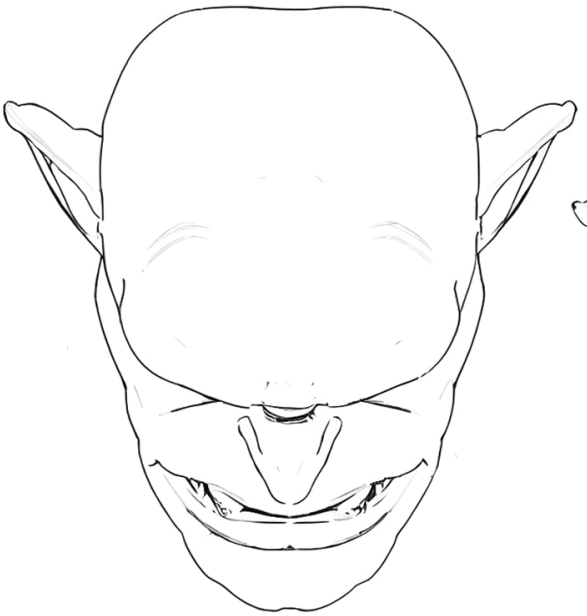

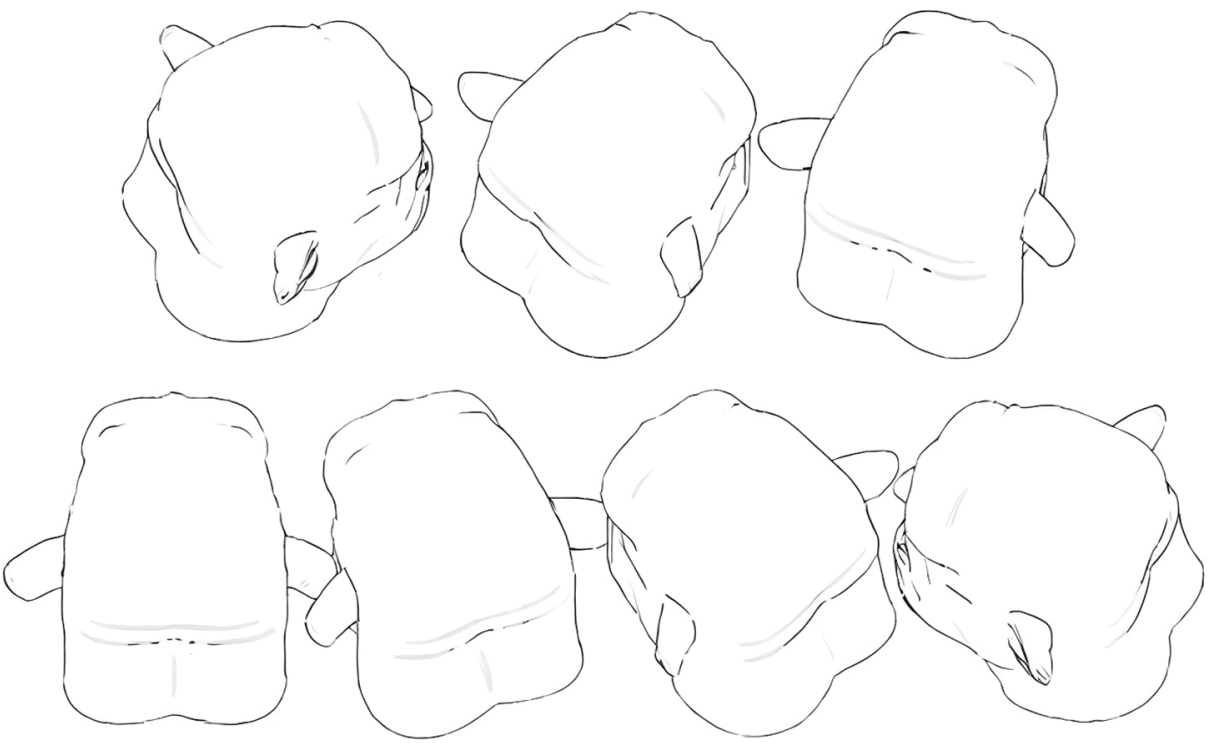

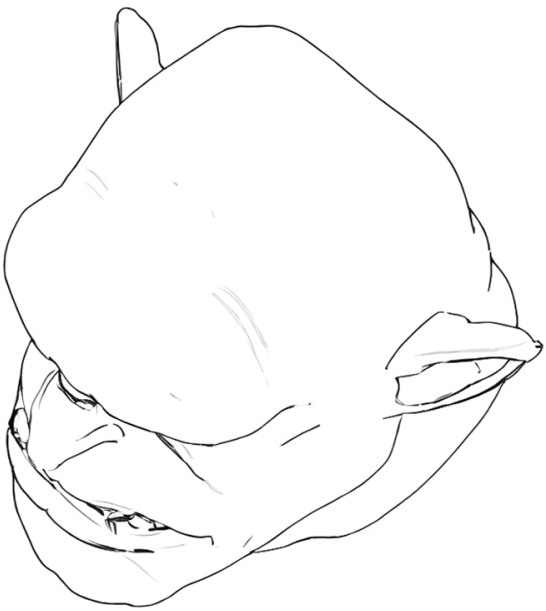

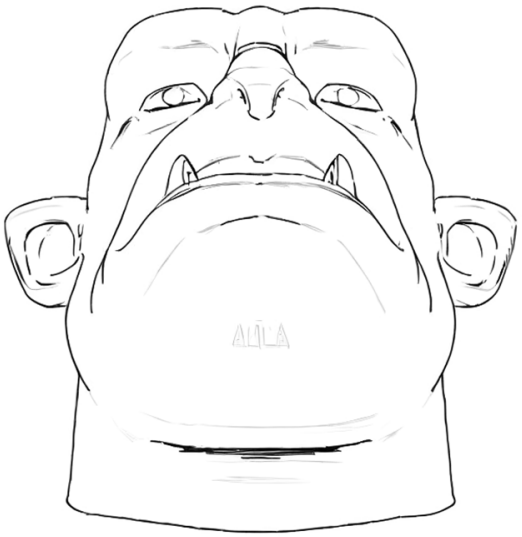

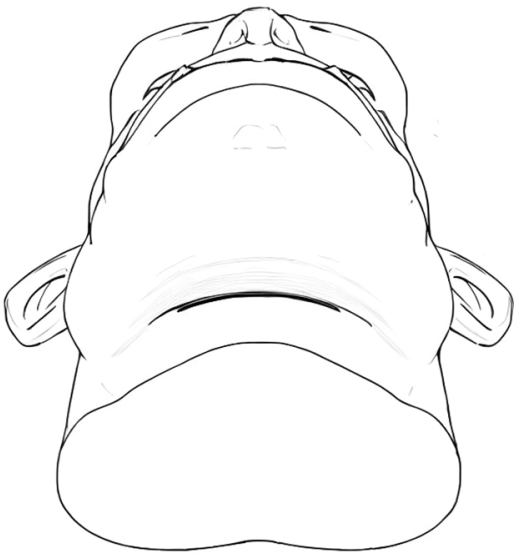

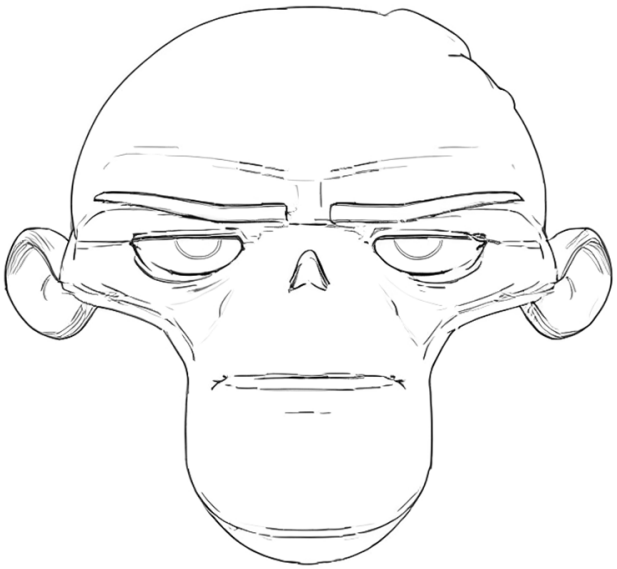

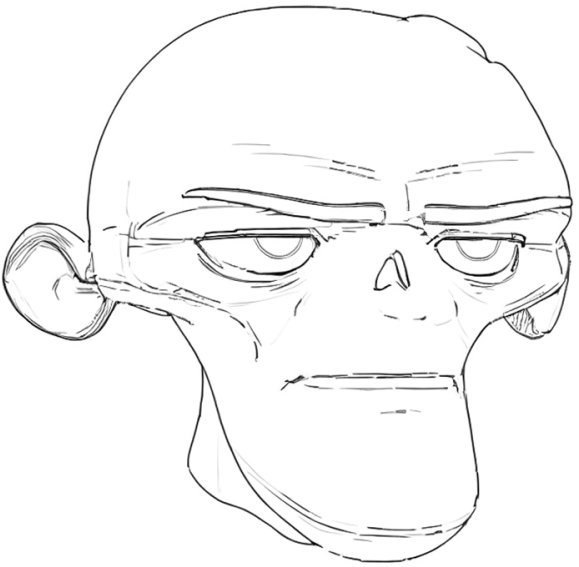

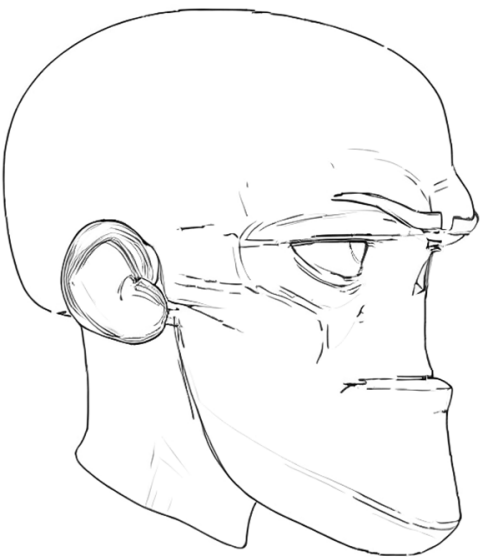

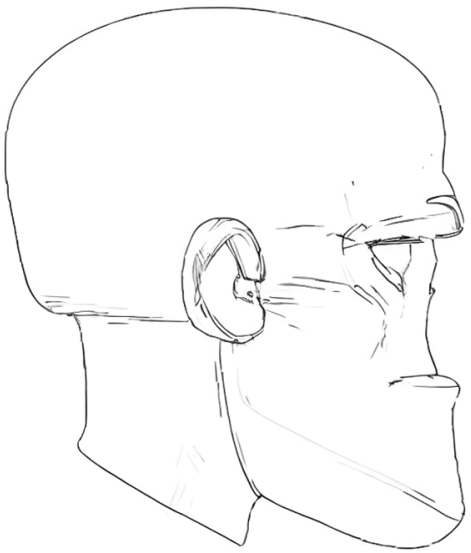

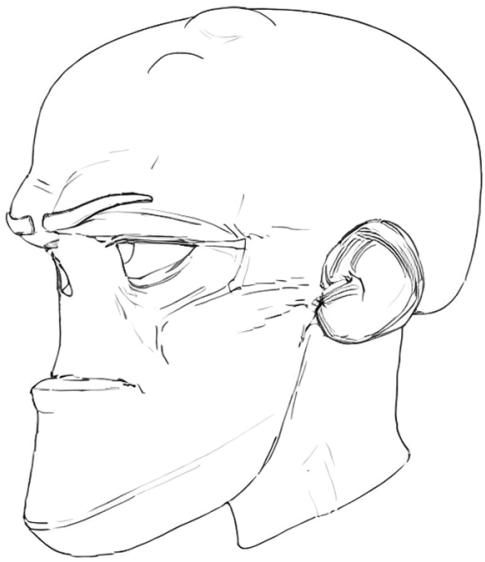

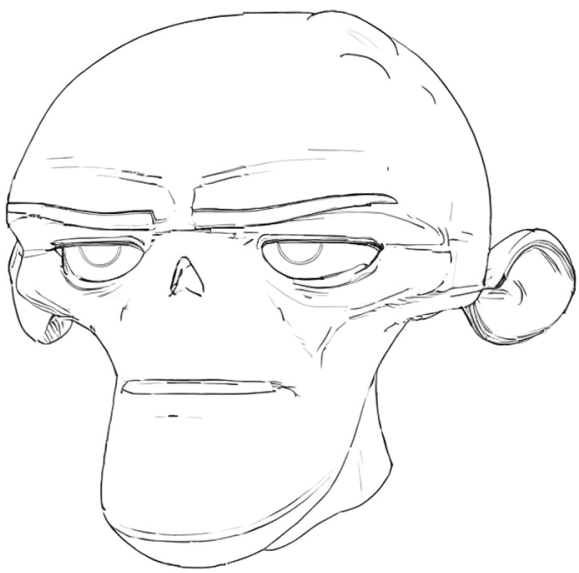

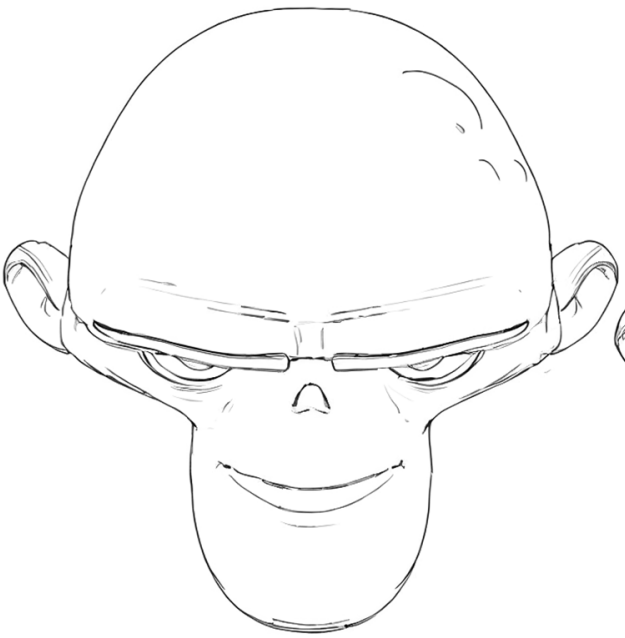

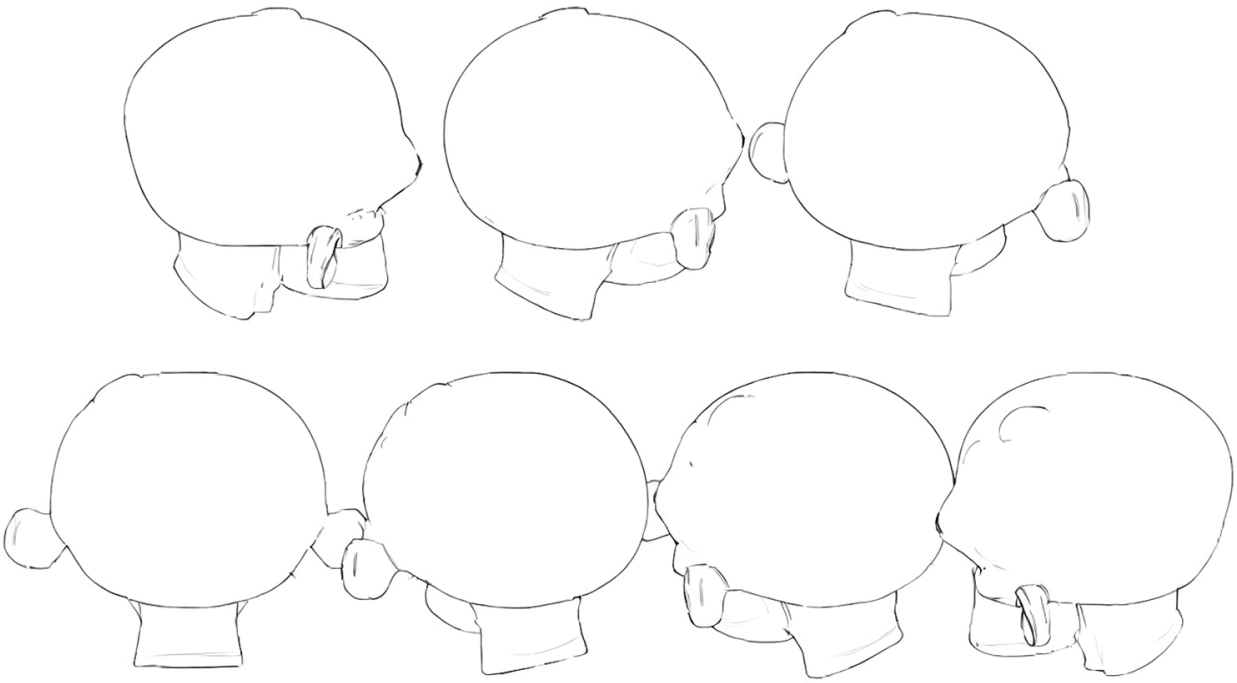

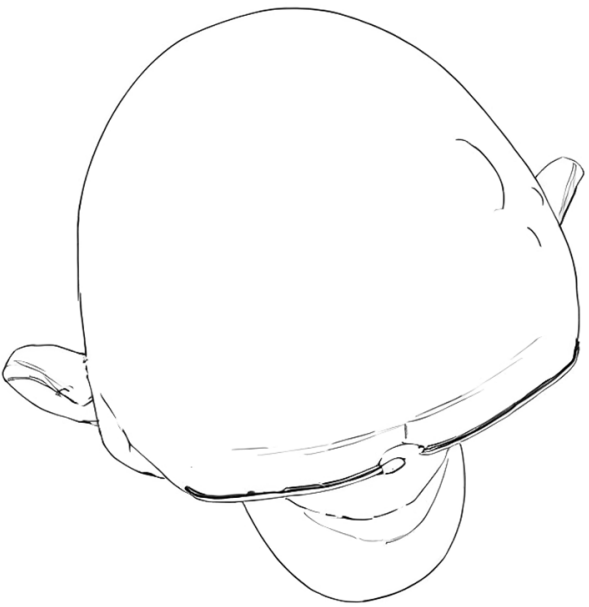

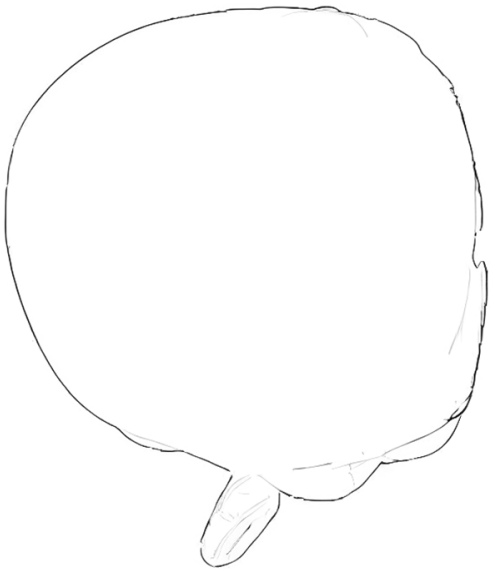

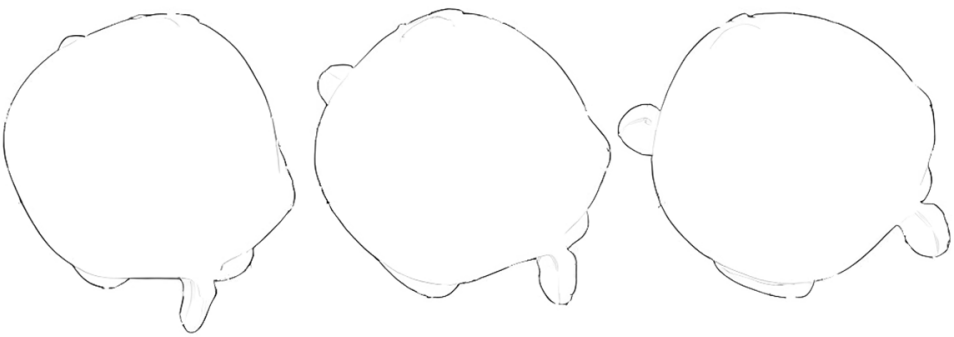

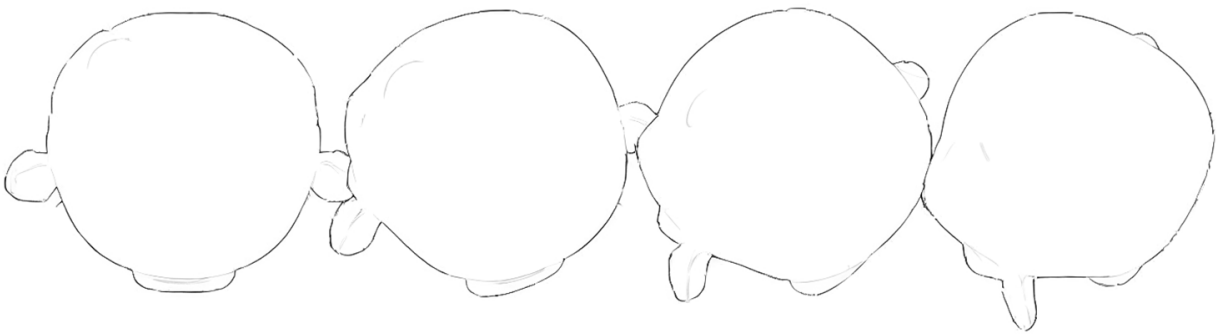

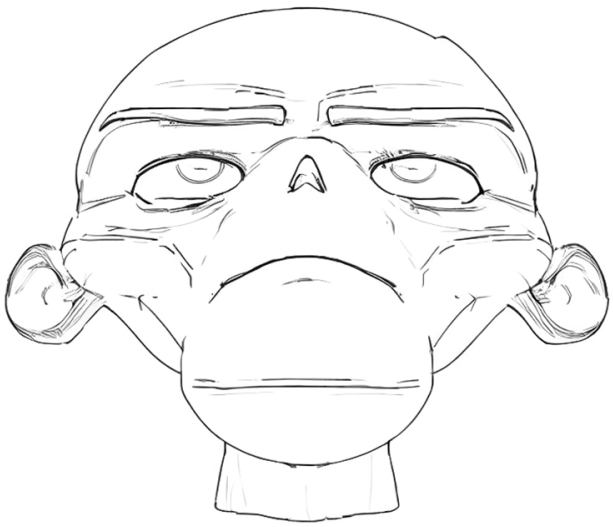

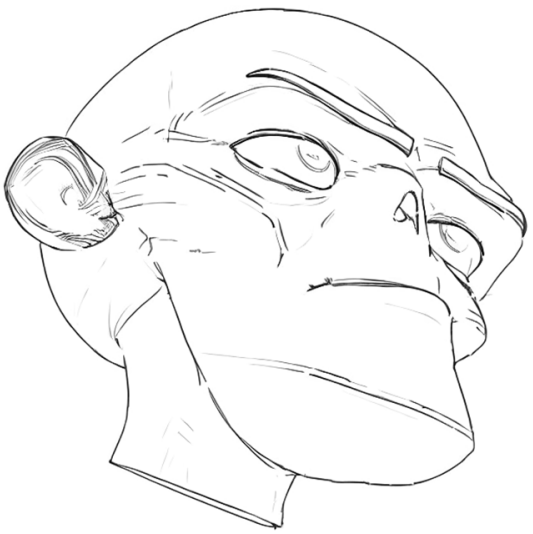

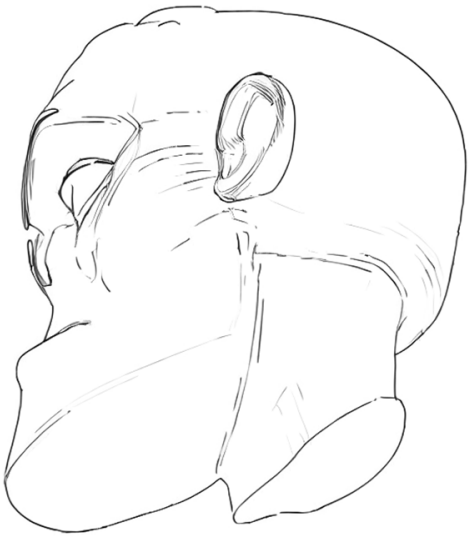

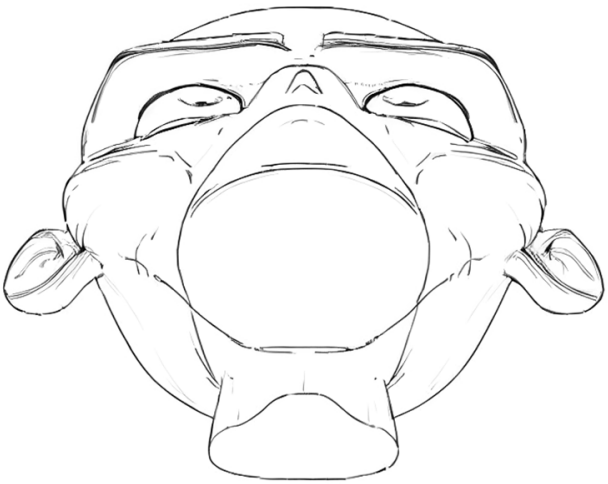

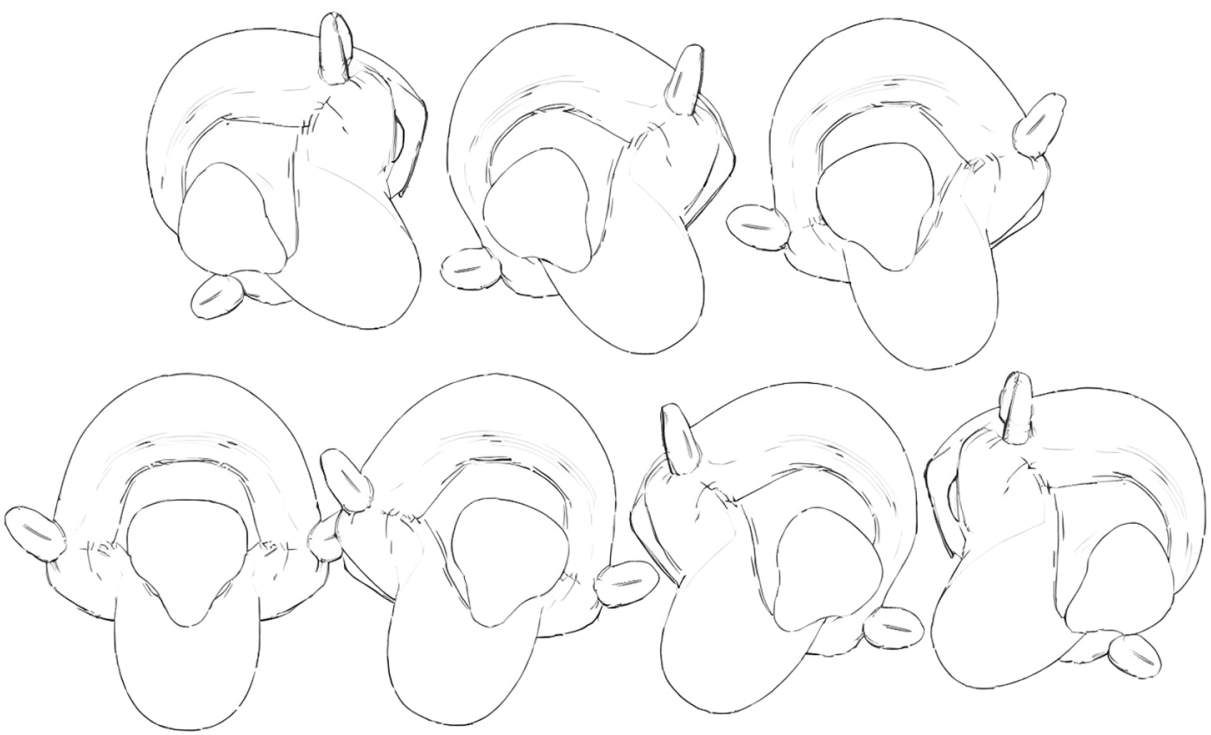

How to Draw Character

HEAD DRAWING

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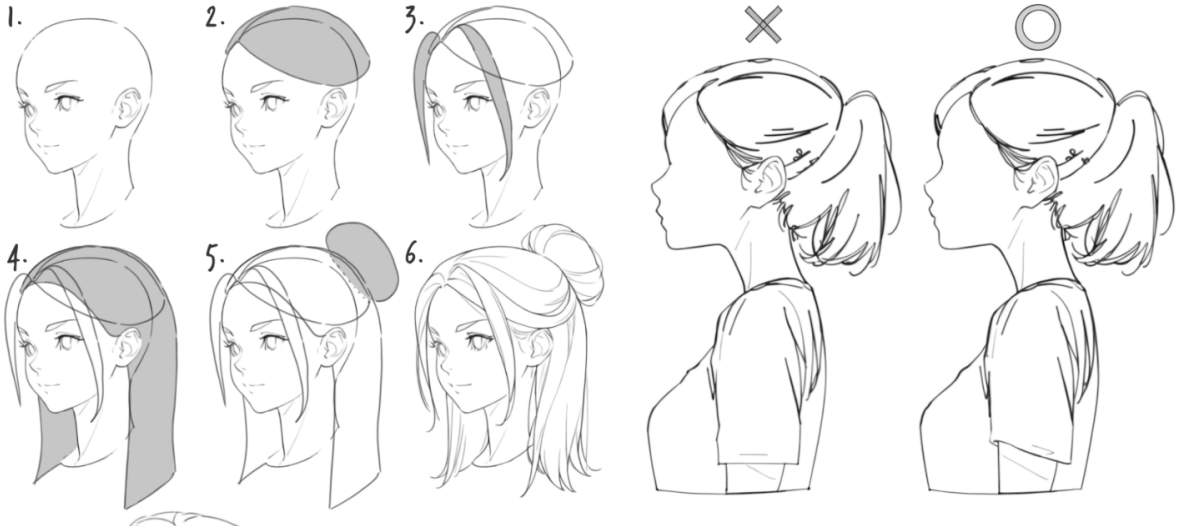
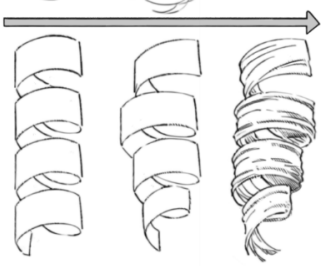
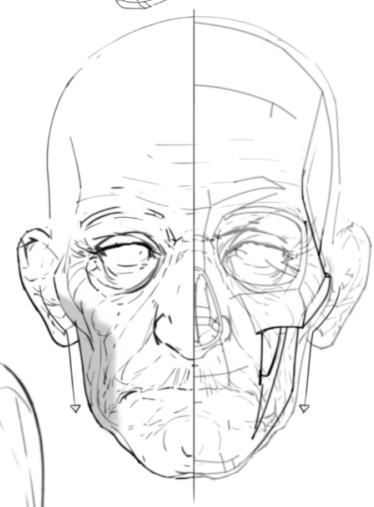
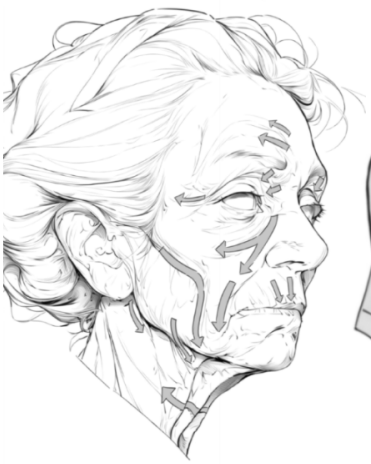
ⓒ TATANDRAWING 2024



HEAD DRAWING 3







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HEAD DRAWING

Tatan

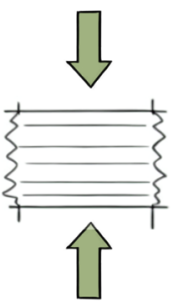
SADNESS PLANES

FISH CHARACTER

COMICAL SMILE

FRONT OF THE HAT

ANGER WITH GRITTED TEETH



WHEN ANGRY

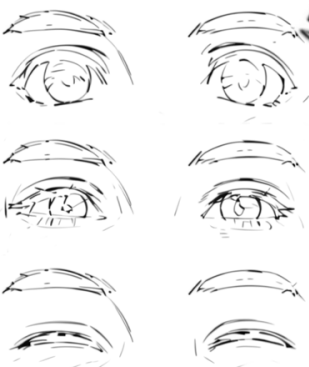
4

HEAD DRAWING

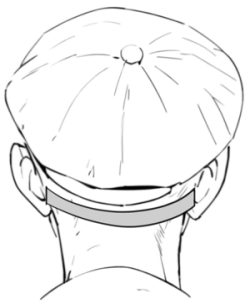
Tatan

SADENSS

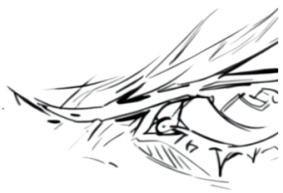
HUMAN CHARACTER



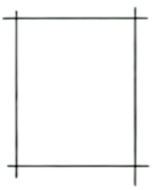
SMILE



BACK OF THE HAT



BEFORE ANGER



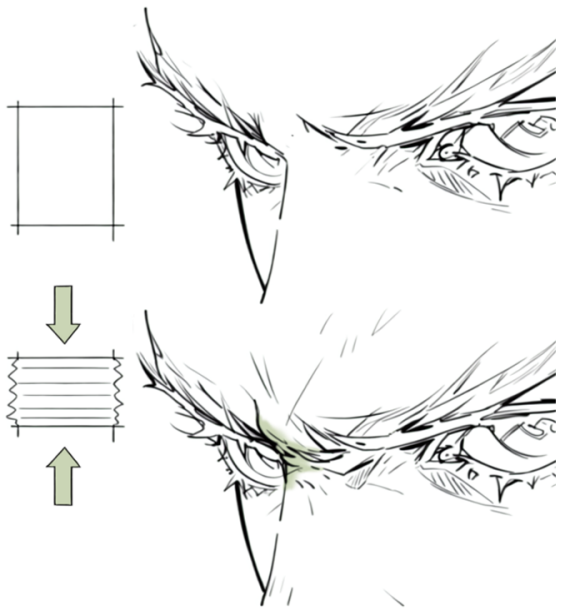
ANGER WITH
MOUTH WIDE OPEN

4

CONTENTS

8P.
SURPRISE&SADNESS

Tips for Drawing Expressions of Surprise and Sadness



34P.
LAUGHTER&ANGER

Tips for Drawing Laughter and Anger

48P.
OTHERS

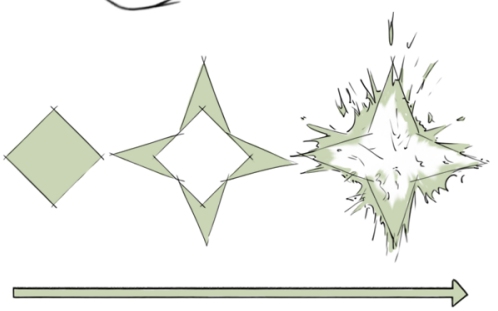
Various Other Emotions, etc

58P.
BEANIE&BERET

Tips for drawing beanies and berets, things to keep in mind when drawing them, etc.

75P. SCARS

How to draw a scar, tips for drawing a scar, etc.



85P.
CHARACTER STYLE

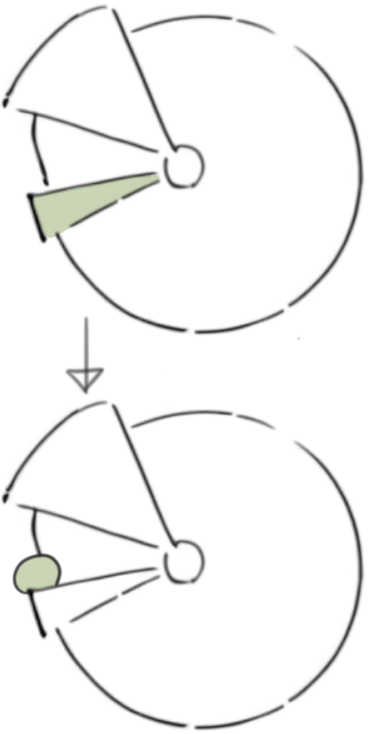
122P.
REFERENCE

Tips and references for drawing 6 characters

EMOTION

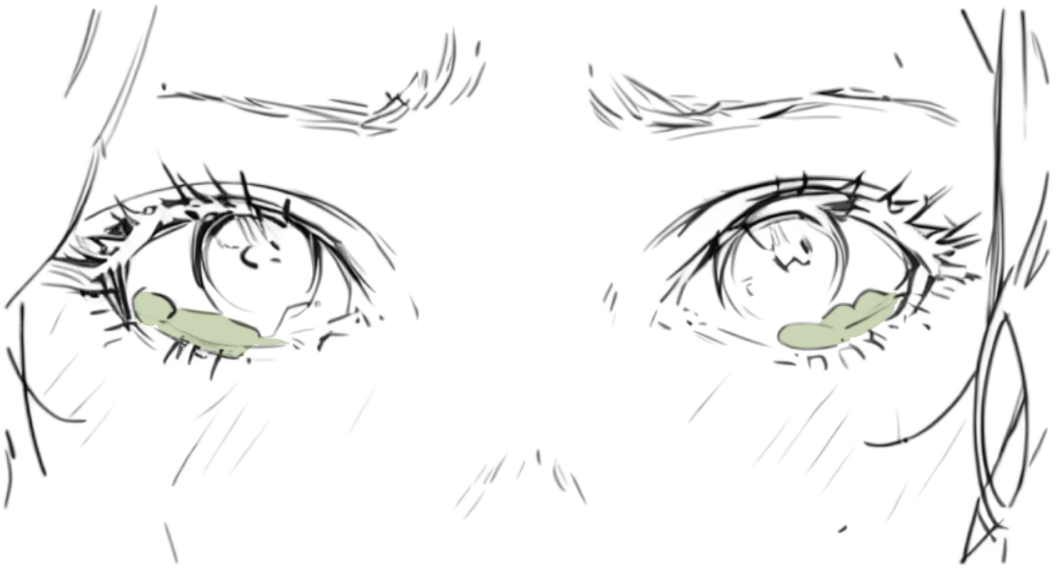
SURPRISE& SADNESS

WHEN TEARS FIRST COME



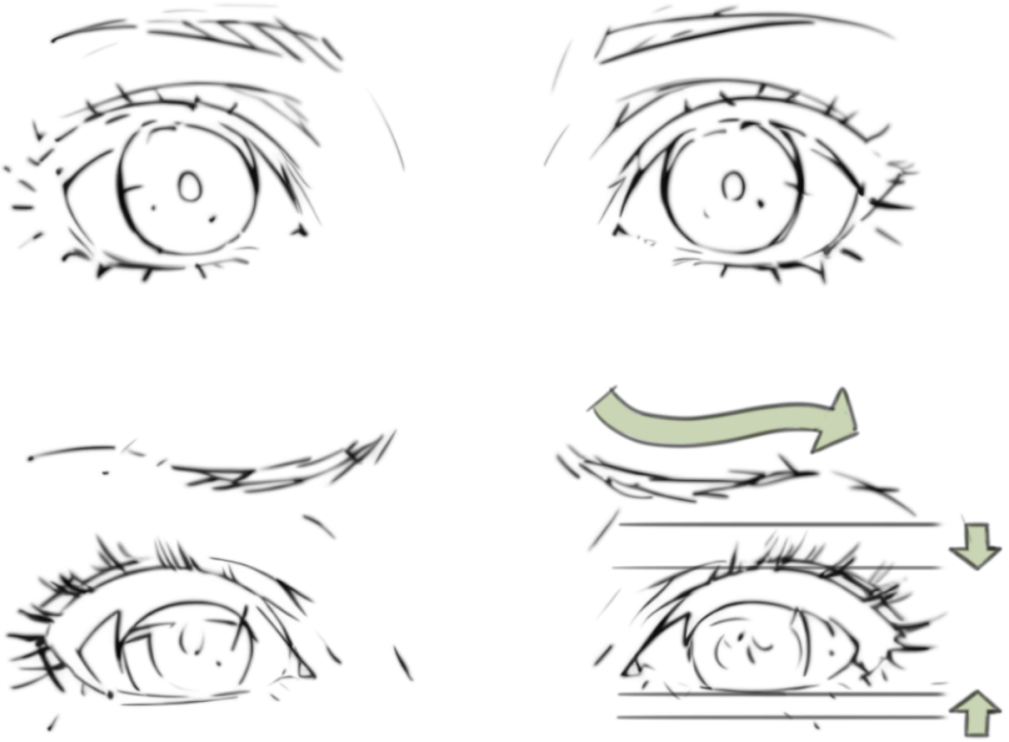
LOWER EYELID

When tears flow, they first gather under the lower eyelid. Then, if the eyes are closed or the tears become too much, they flow down the cheeks.

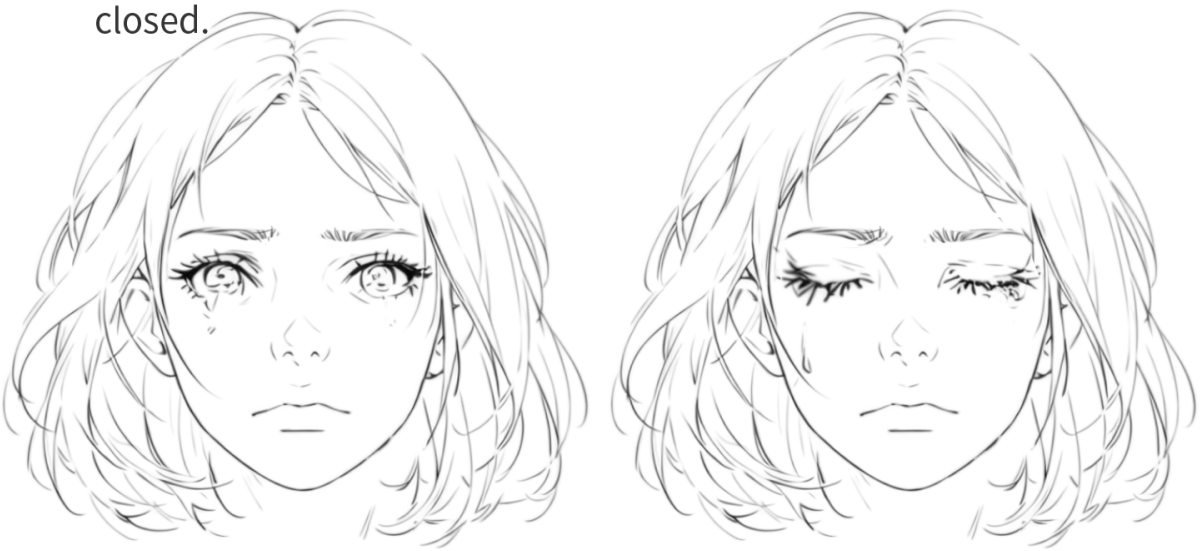


HOW TO DRAW A SHIRT COLLAR

when sad, the eyes narrow up and down, and the eyebrows furrow.



the eyebrows are the same shape when the eyes are closed.



CONSIDER FACE SHAPE

When tears fall, they do so naturally along the contours of the face, not in a straight line.

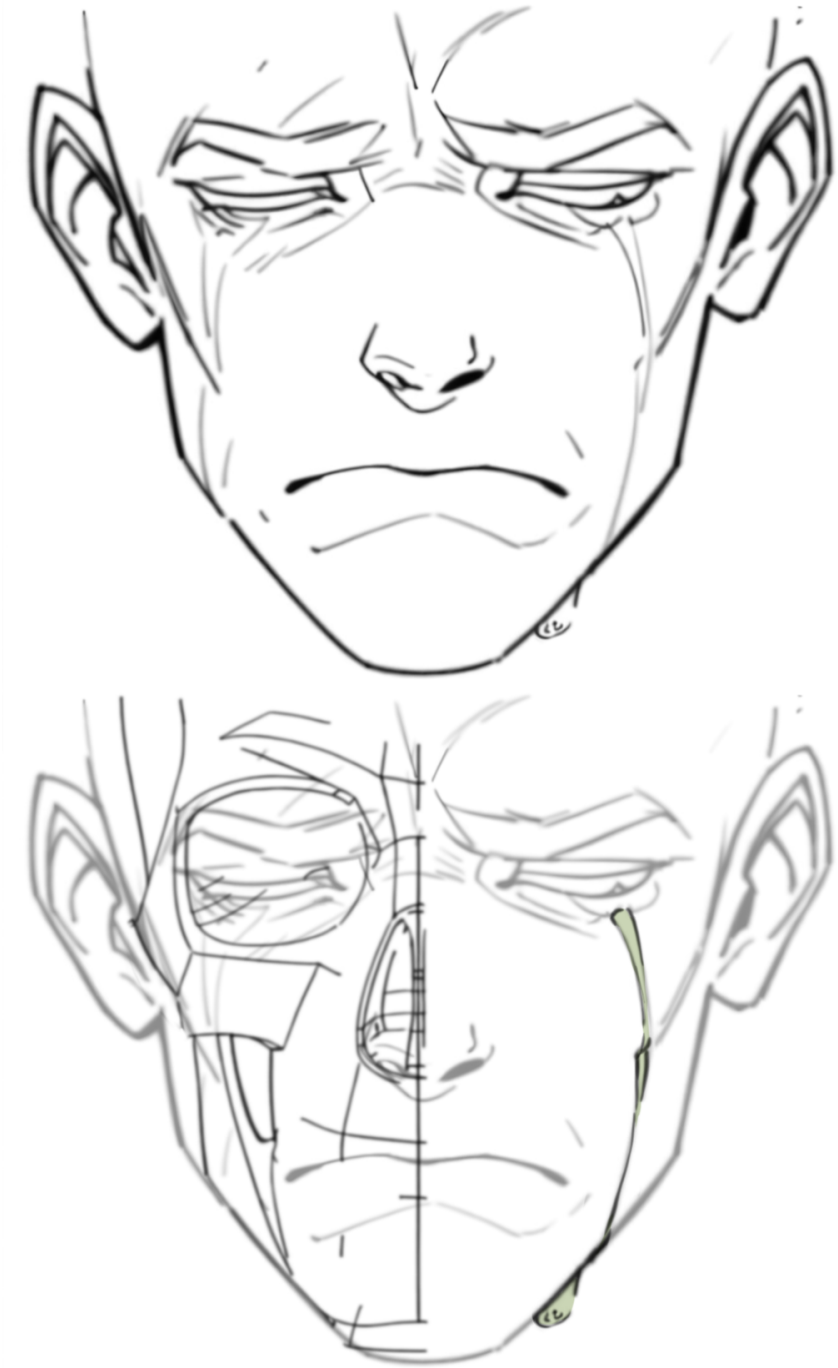
A common mistake during this process is ignoring the shape of the face and depicting tears falling in a straight line.

SIMILAR TO DEW ON LEAVES

When tears flow down to the chin, they do not fall immediately. Instead, like a droplet on a leaf, they hang at the tip for a moment before falling.

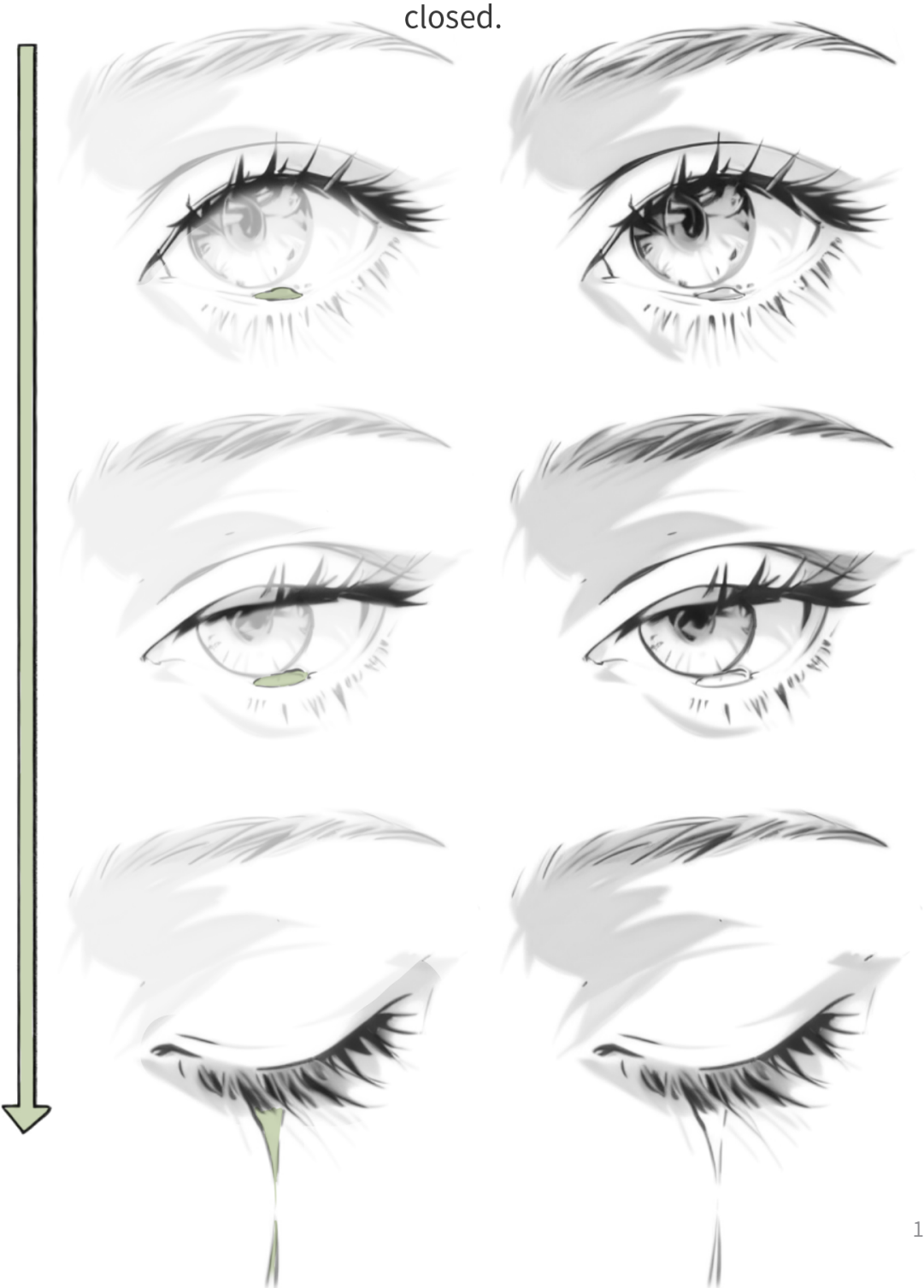
CHEEKBONES AND TEARS

if the character has prominent cheekbones, the tears should be affected by the cheekbones to make them flow.



THE PROCESS OF SHEDDING TEARS

To accurately depict the process of tears flowing, it is natural to show tears falling when the eyes are completely closed.



STEP-BY-STEP EXPRESSIONS OF SURPRISE

There are various elements to express different levels of surprise, such as the size of the eyes, the degree to which the eyebrows are raised, and how wide the mouth is open.

1.

2.

3.

4.

NECK LENGTH

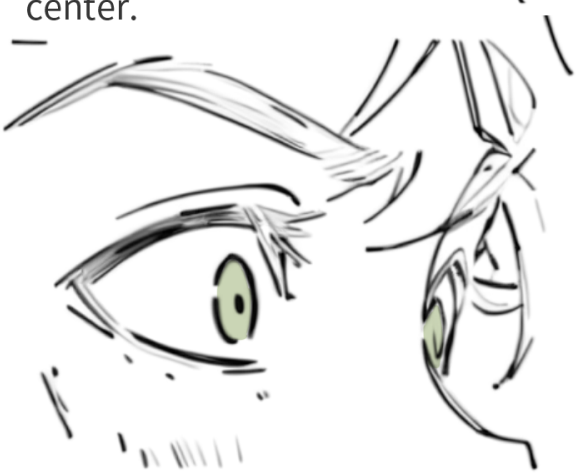
Drawing the neck longer instead of shorter can help create a more surprised expression.

Rather than having a straight line from the face to the body, making the line from the face, neck, and shoulders more dynamic can better convey surprise.

THE PUPILS ARE IN THE CENTER

FRONT

When a character with large eyes is surprised from the front view, it looks natural for the pupils to be slightly positioned towards the center.



THREE-QUARTER VIEW

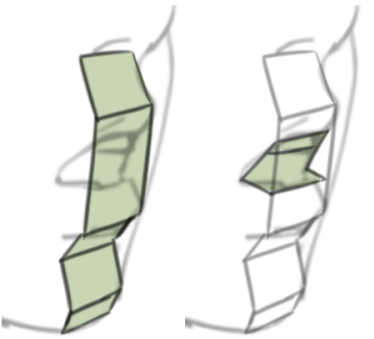
Even in a three-quarter view, it looks natural for both eyes to face forward.

SHAPE OF PUPILS

The shape of both pupils must be drawn correctly according to the composition.

OPEN MOUTH

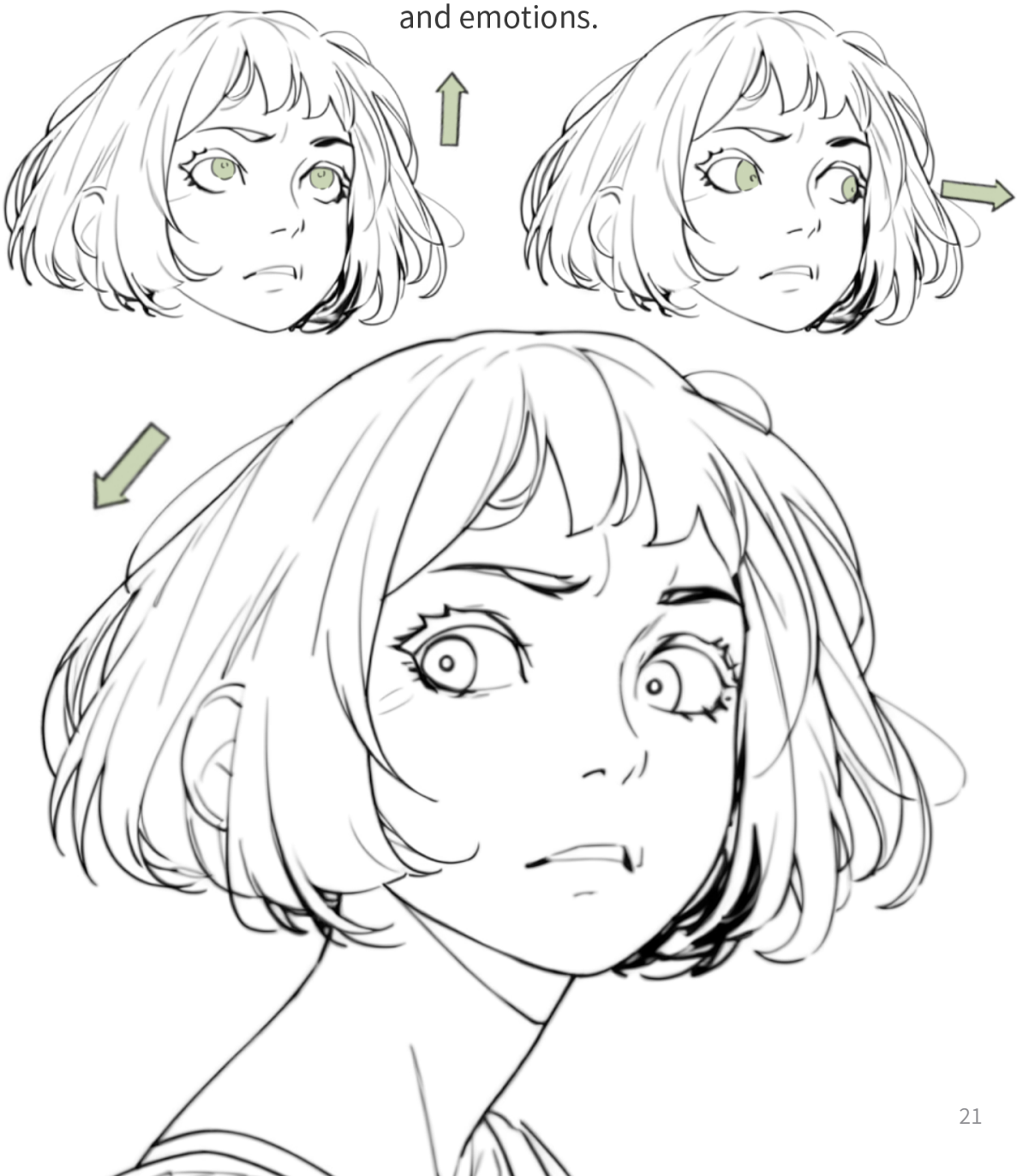
When drawing an open-mouth expression, start by outlining the shape as shown below, and then draw the open mouth within that framework.



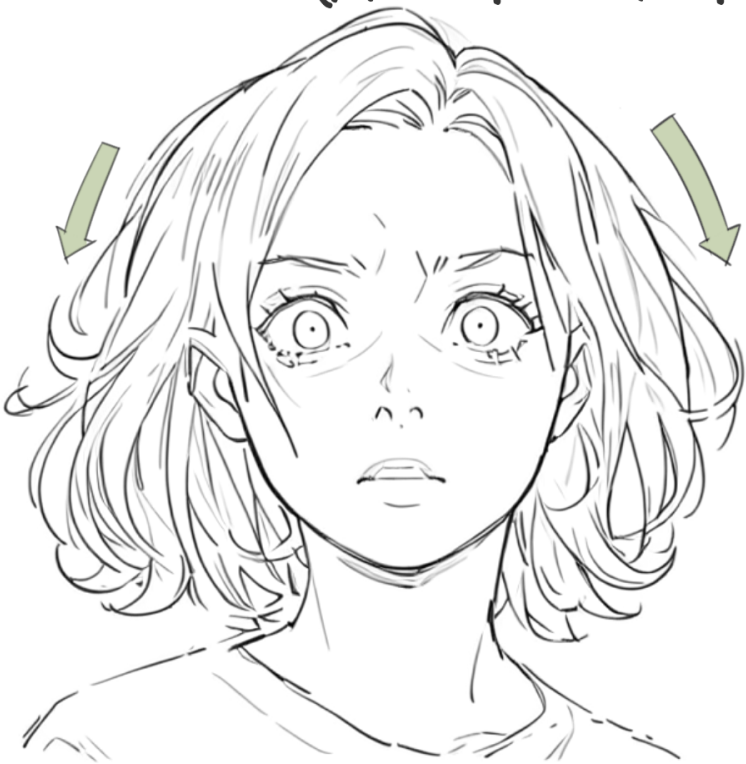
this is a common mistake when drawing open mouths when they are half-sided.

PUPIL POSITION

The position of the pupils can indicate the location of the object of surprise. For example, if the character is looking upward, it suggests that the cause of the surprise is in that direction. The direction of the pupils is an important element in conveying the direction of the character's gaze and emotions.

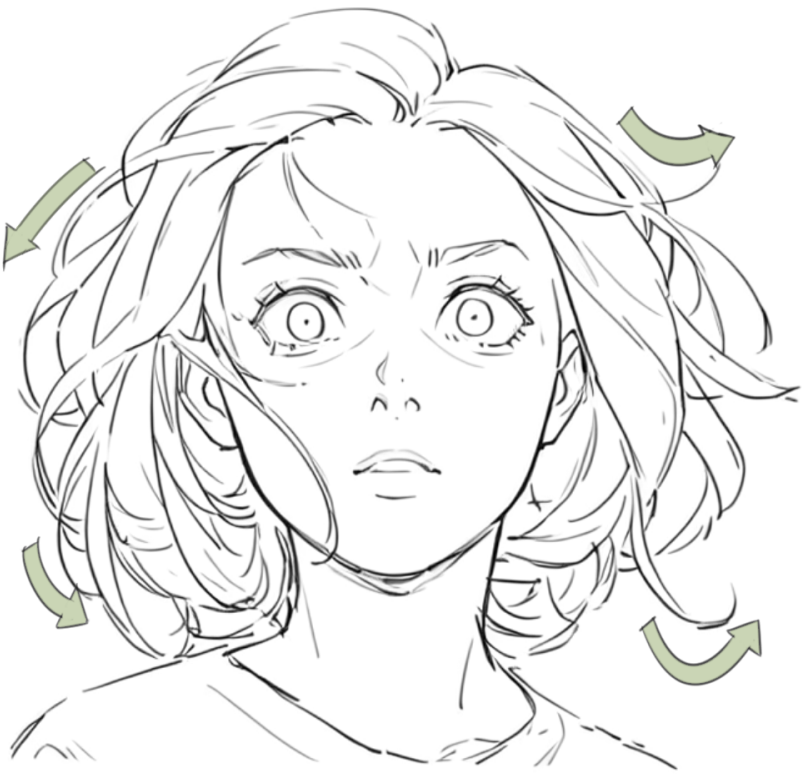


CARTOON ELEMENTS



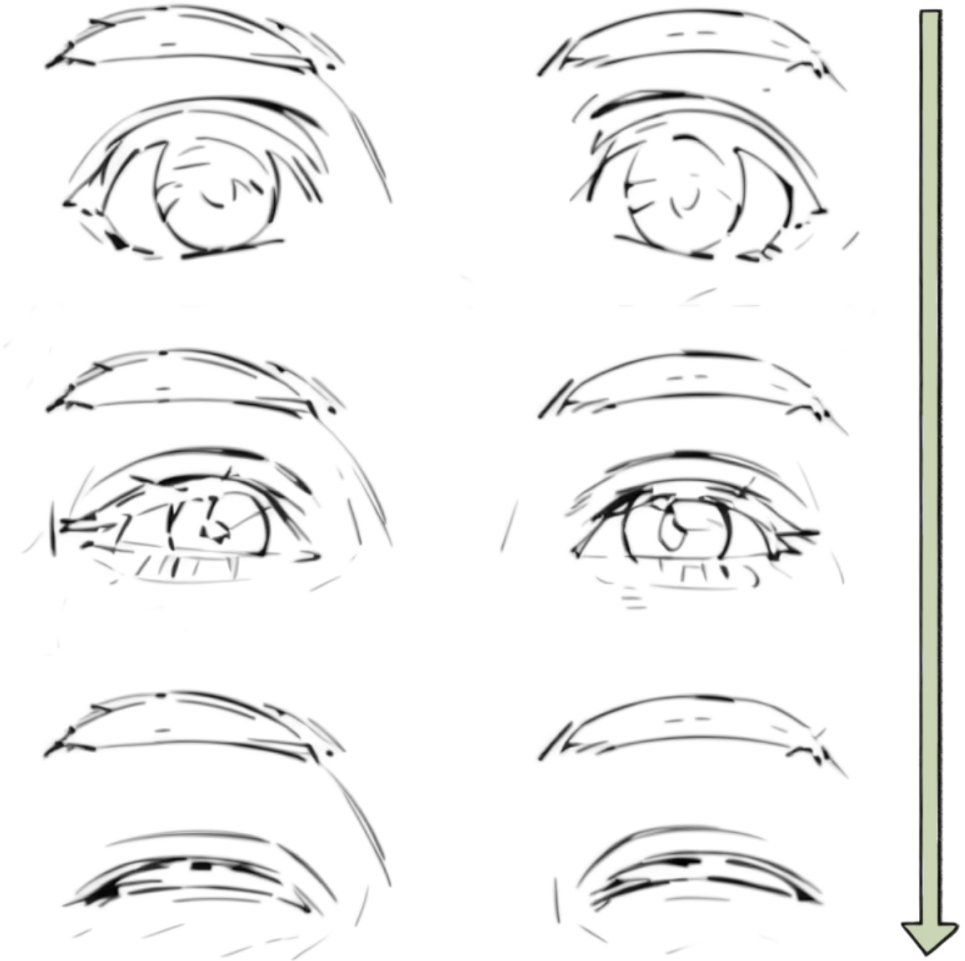
HAIR

Besides elements like the mouth or eyes, adding a cartoonish effect of hair blowing in the wind can create a more dramatic surprised expression.



LAUGHTER

STEP OF SMILING EYES

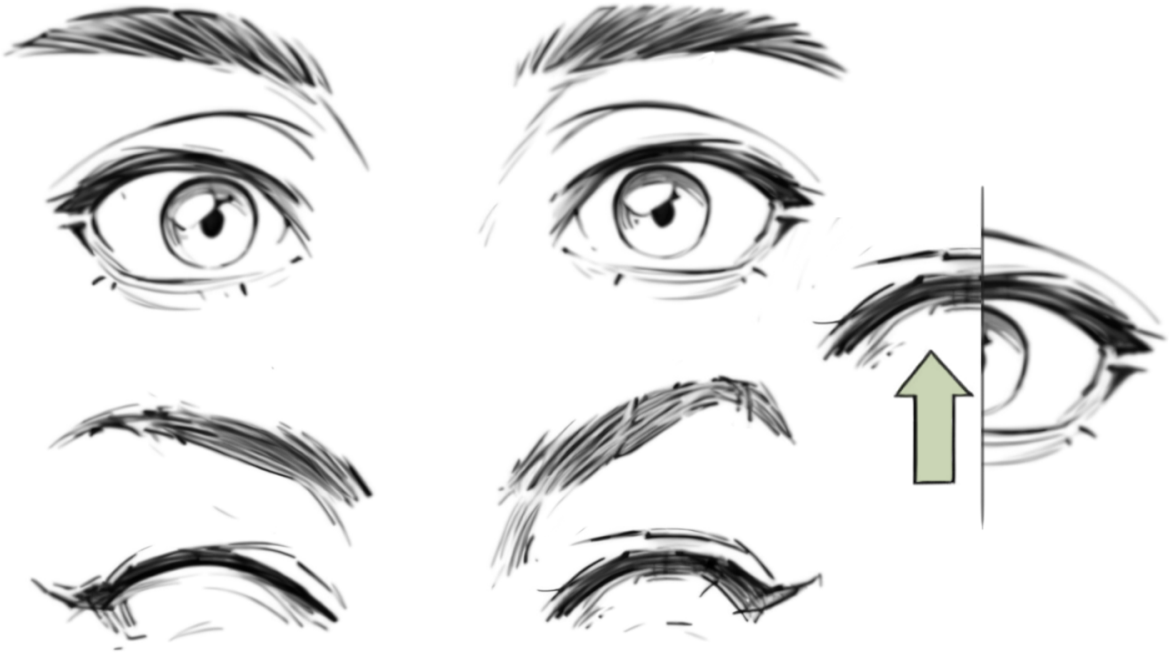


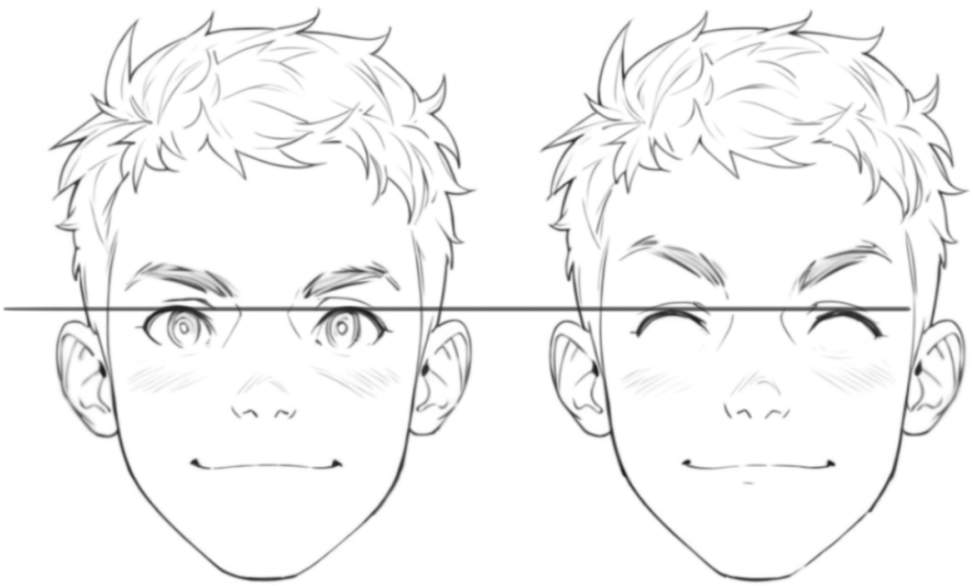
HALFWAY

It depends on the drawing style, but it looks natural to draw the eye smile halfway when the eyes are wide open.

COMICAL SMILE

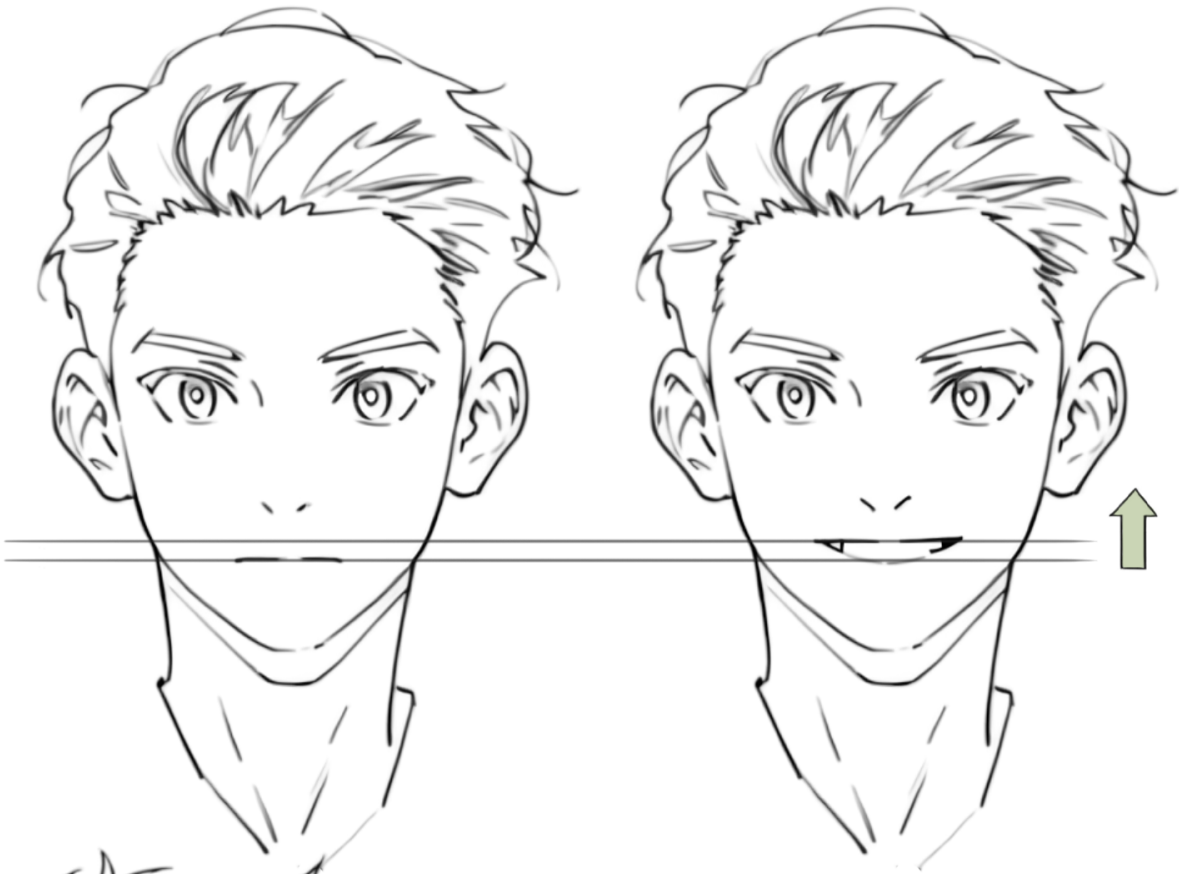
For a More Cartoon-like Smile, Raise the Eyes to Create a Brighter and More Expressive Look





WHEN SMILING

When smiling with only the upper teeth visible, draw the mouth slightly upwards from its closed position.



MISCHIEF

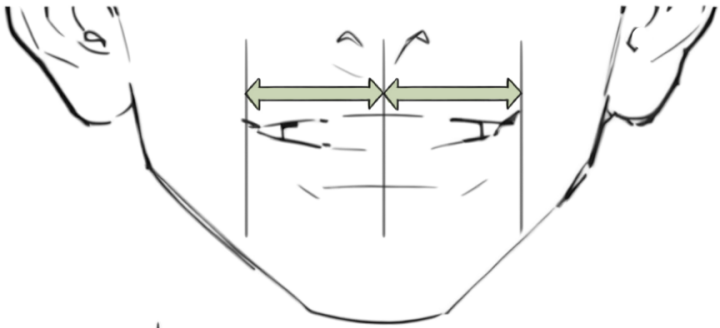
Lifting the corners of the mouth and adding dimples when smiling can create a mischievous look.

RELATIONSHIP BETWEEN SMILING & THE JAW

When laughing with the mouth wide open, the length of the jaw increases. It's appropriate for the jaw to extend roughly as much as the mouth is open.

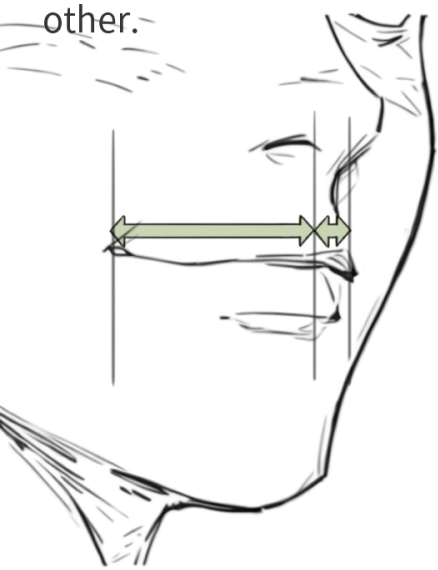
As you move towards the molars, adding a bit of gum detail can enhance the overall realism.

MOUTH ACCORDING TO ANGLE



THREE-QUARTER VIEW

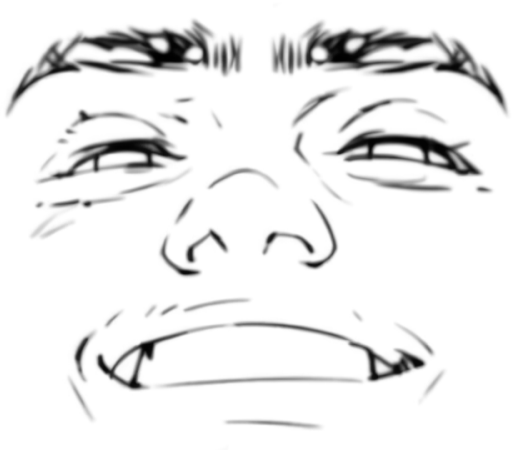
In a three-quarter view, the mouth should be drawn longer on one side and shorter on the other.

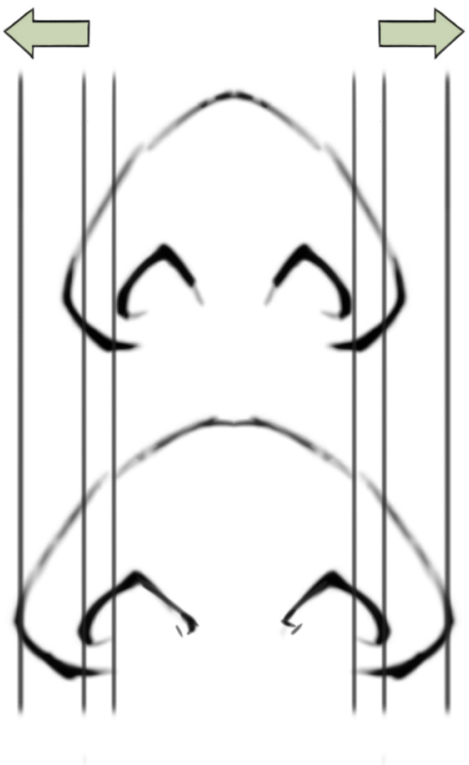


From the front view, the mouth should be evenly balanced on both sides.

How To Draw A Shirt Collar

Depending on the Art Style or Character, Nostrils May Widen When Smiling

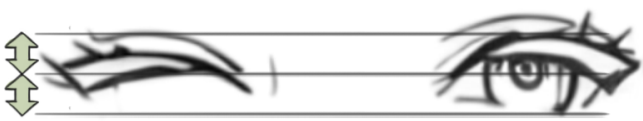


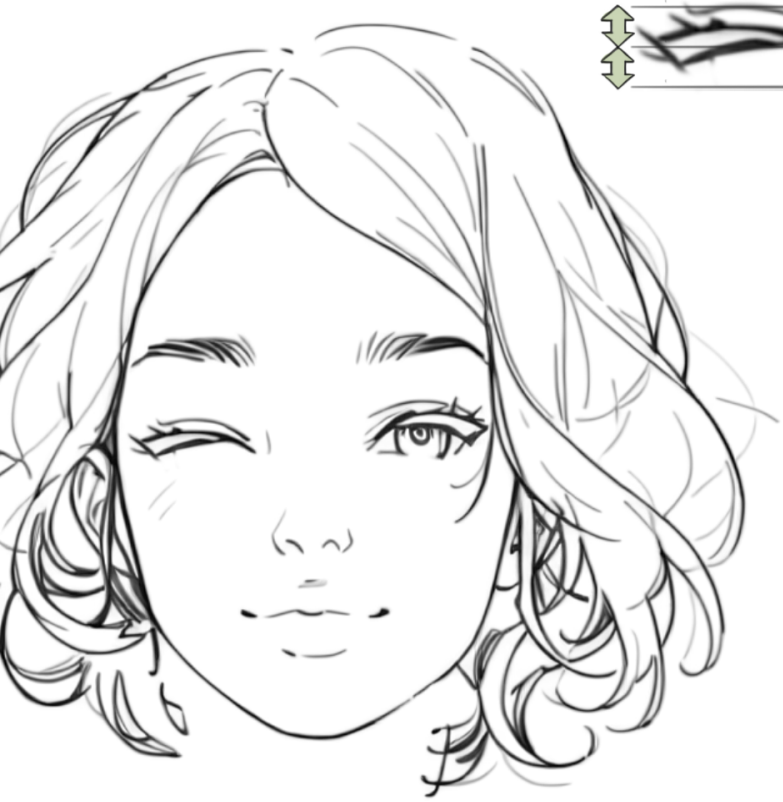


Depending on the Art Style, Enlarging Nostrils Might Not Fit; It's Best Not to Widen Them Unnecessarily.

WINK

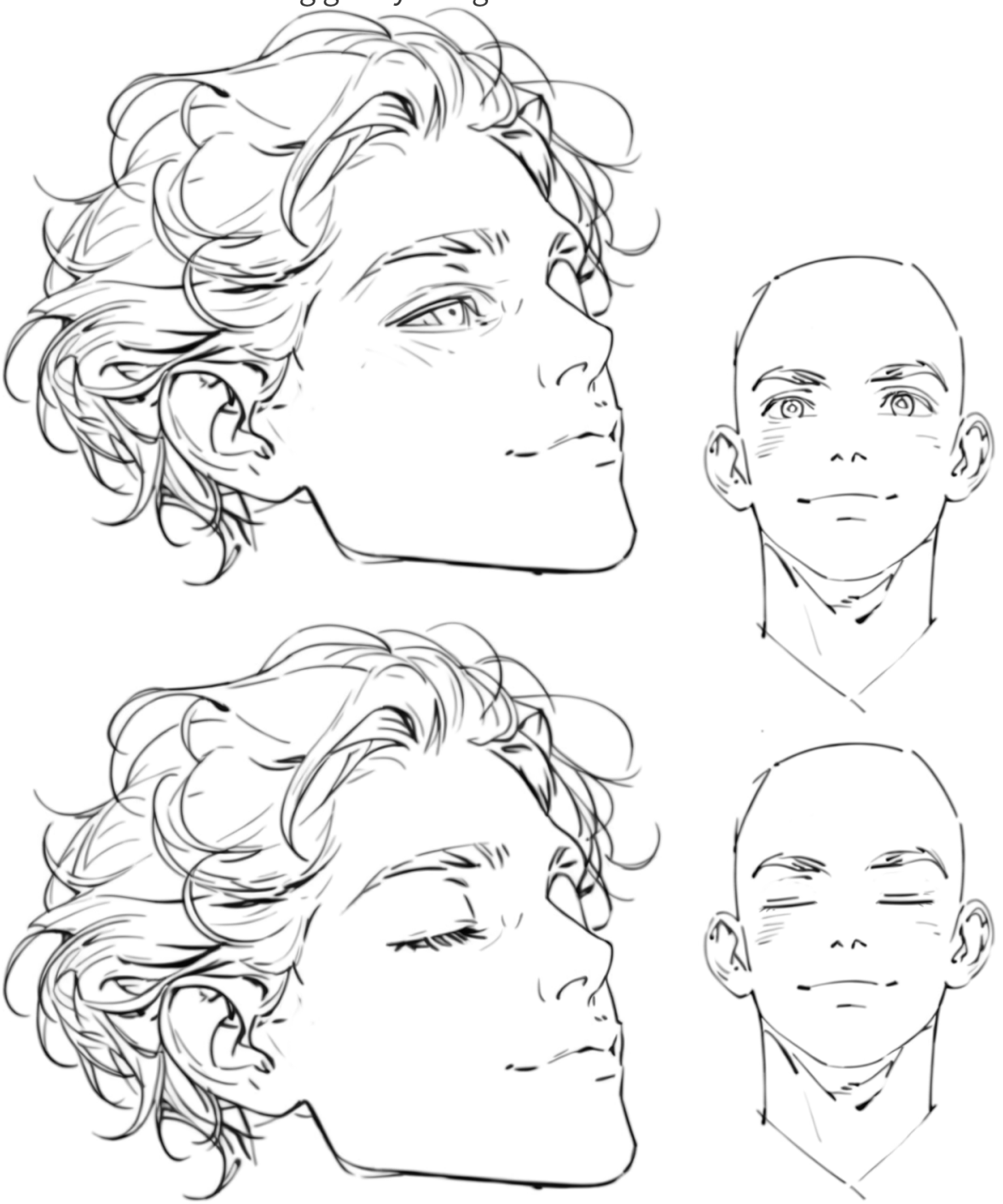
To depict a wink, draw one eye smiling while the other eye is open. For the winking eye, it looks natural to draw it halfway open compared to the fully open eye.



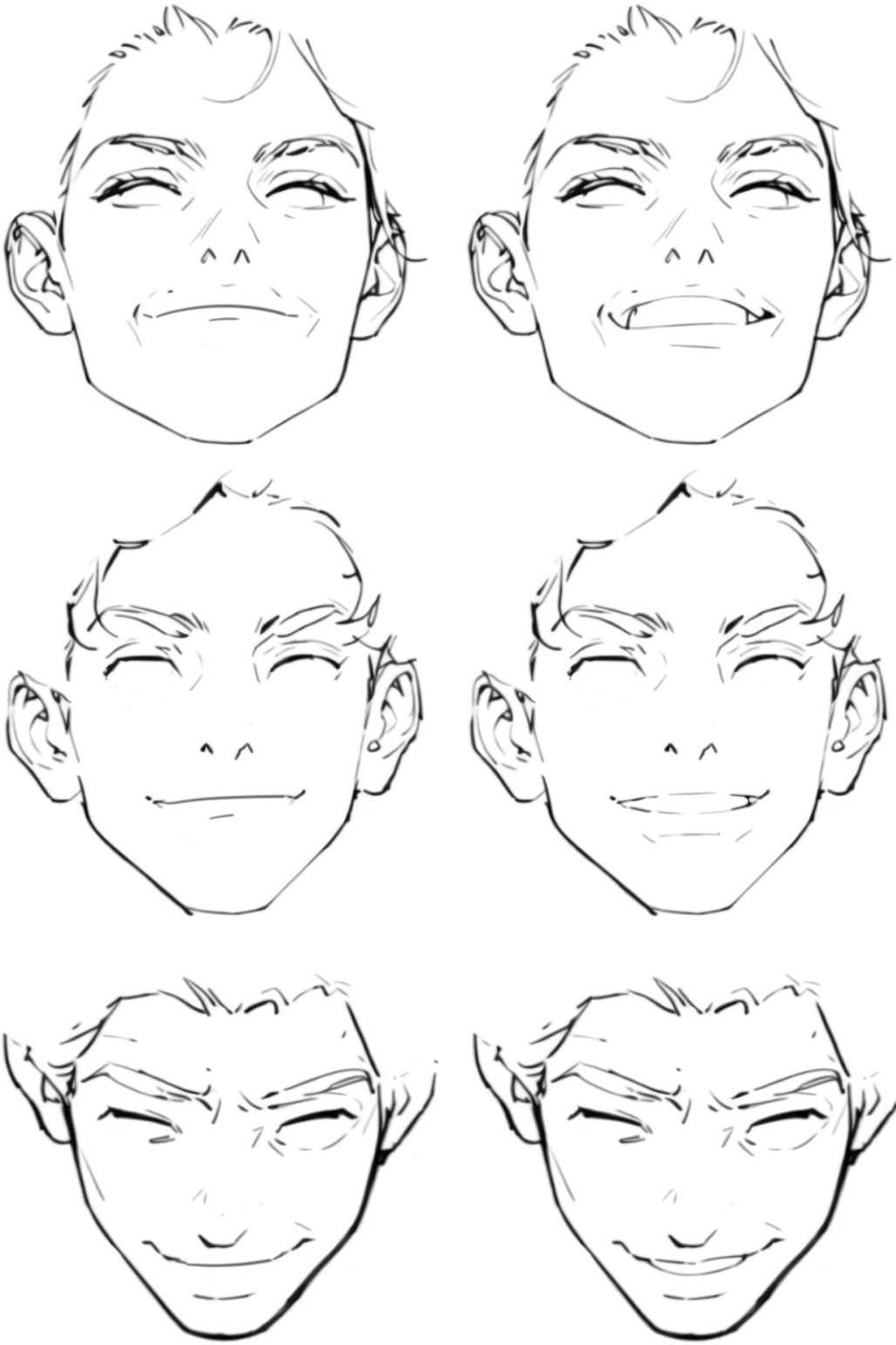


A COMFORTABLE SMILE

Tilting the head slightly back while closing the eyes and smiling gently can give a sense of comfort.



SMILE BY ANGLE



DETAILED HALF-SIDE VIEW OF THE MOUTH

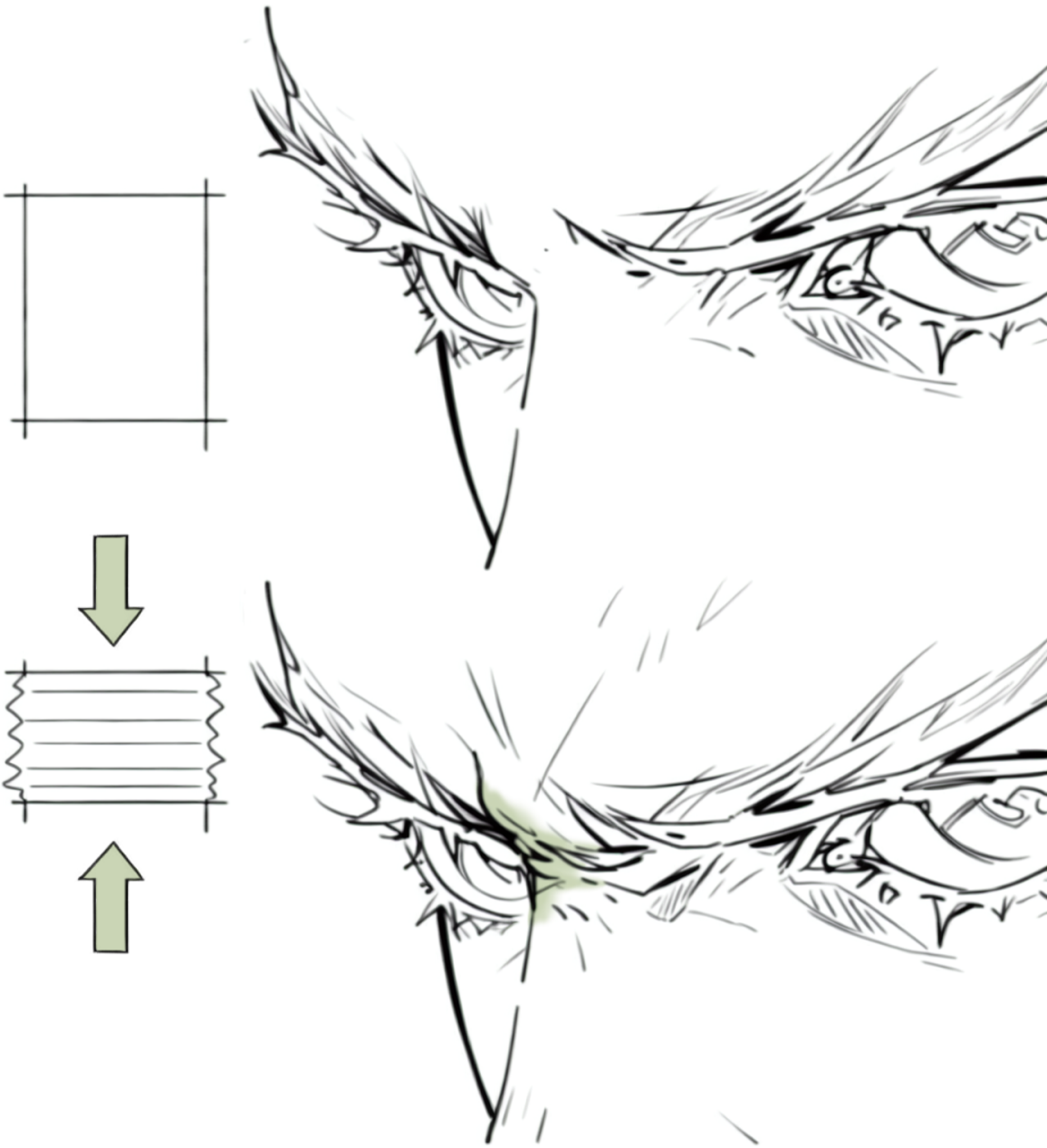
ANGER

WRINKLES BETWEEN THE EYEBROWS

Drawing wrinkles that spread out between the eyebrows can better convey the emotion of anger.

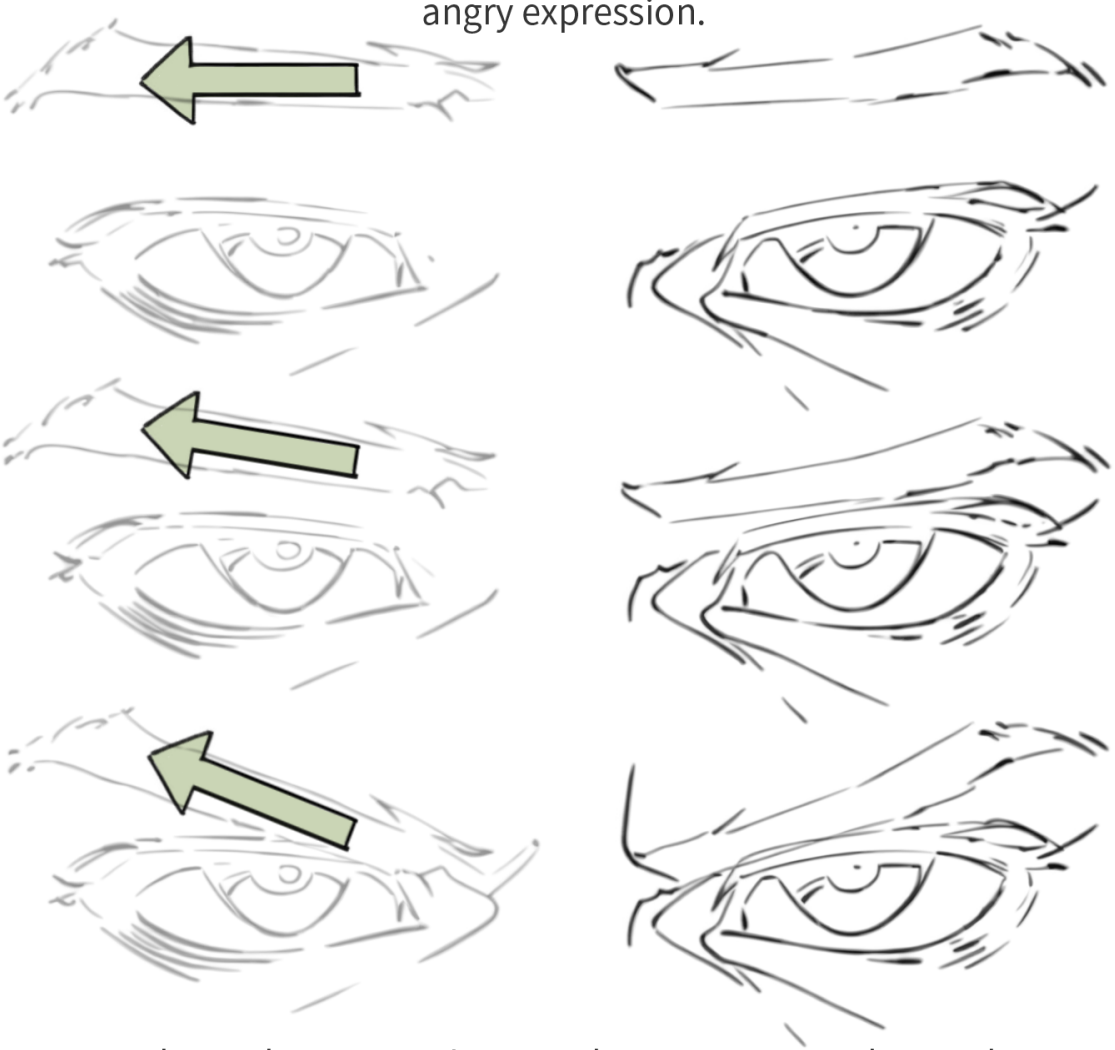
SIMPLIFYING FOREHEAD WRINKLES

When Frowning, Create Wrinkles on the Nose Like a Crushed Can



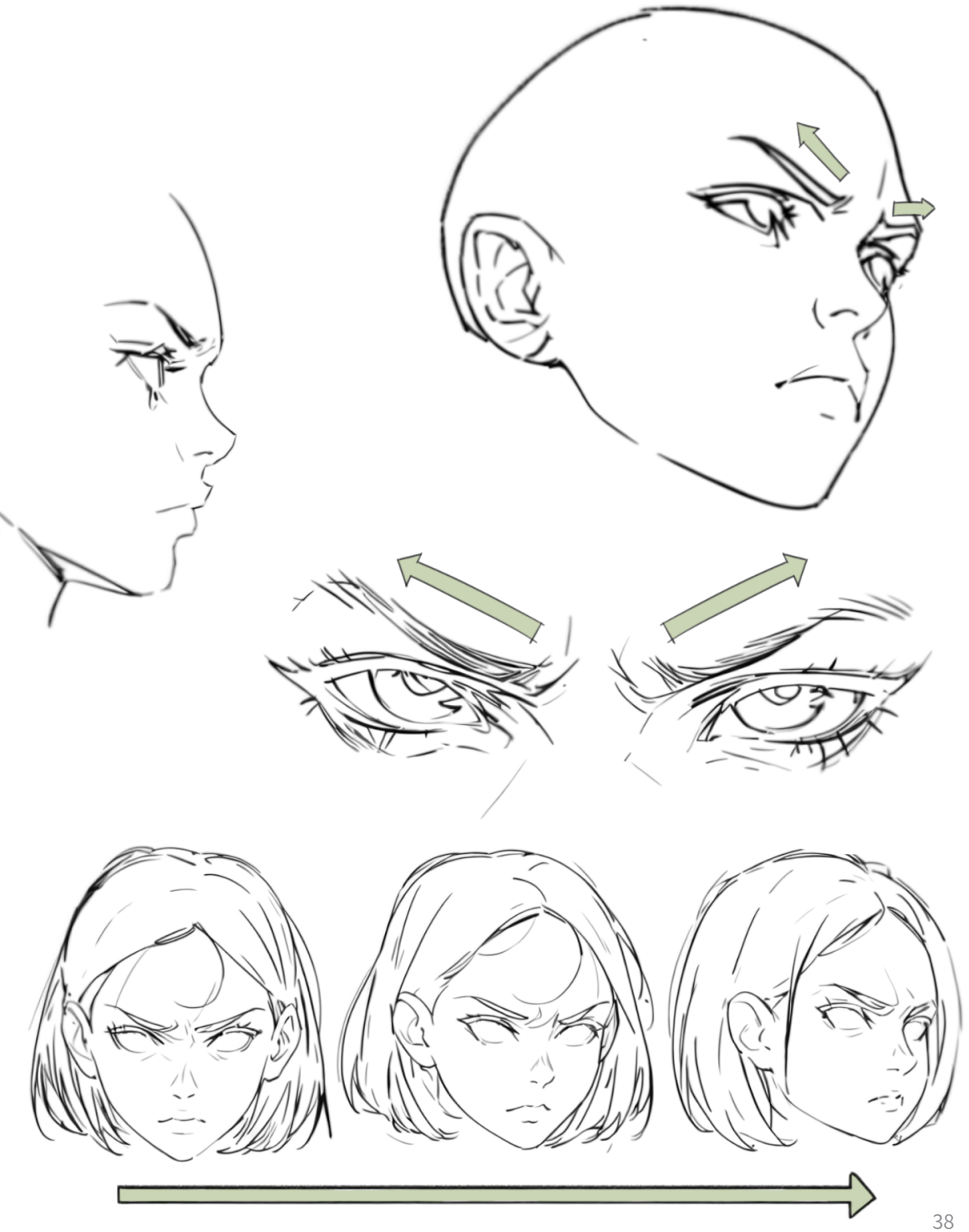
ANGLE OF EYEBROW

As the angle of the eyebrows increases, it can create a more angry expression.



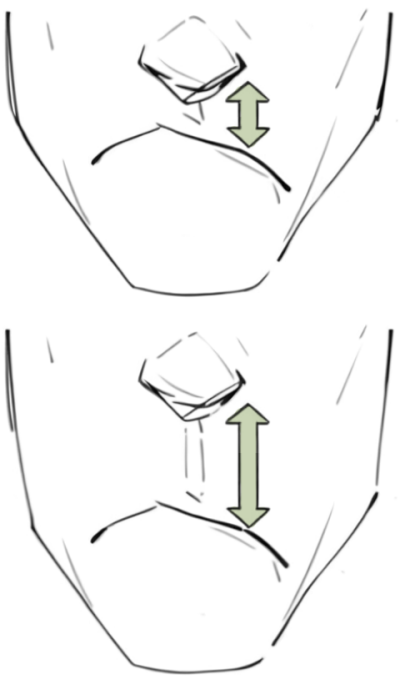
As the eyebrows get closer to the eyes, it can enhance the feeling of anger.

ANGRY EYEBROWS AT DIFFERENT ANGLES



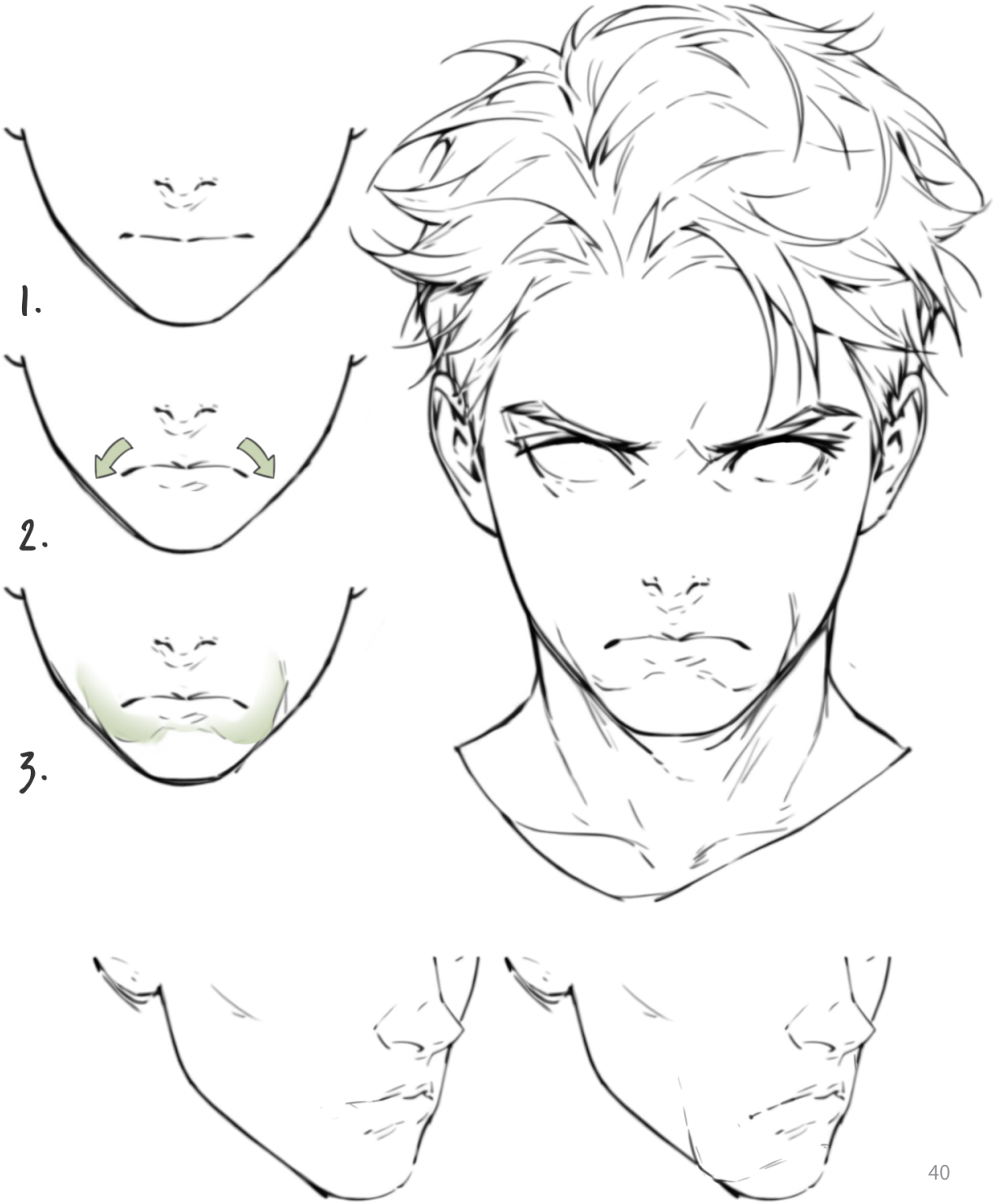
LONG PHILTRUM

Using a cartoonish expression, elongating the philtrum can subtly convey a different emotion.



MUSCLES AROUND THE MOUTH

When the corners of the mouth are turned down and tensed strongly, muscles appear around the mouth.

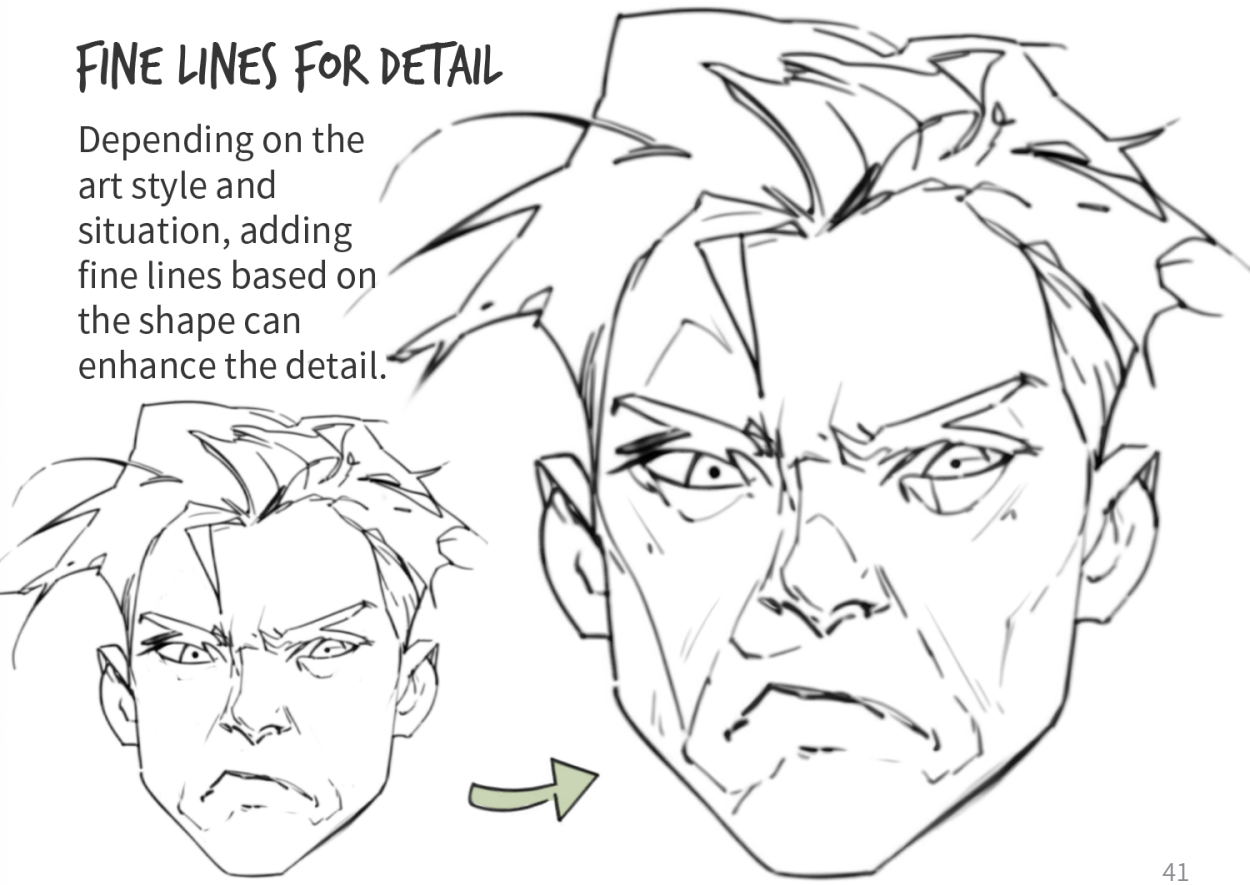


Nose, Mouth, and Nasolabial Folds

Sequentially drawing the mouth, nose, and nasolabial folds can express anger in the lower part of the face.

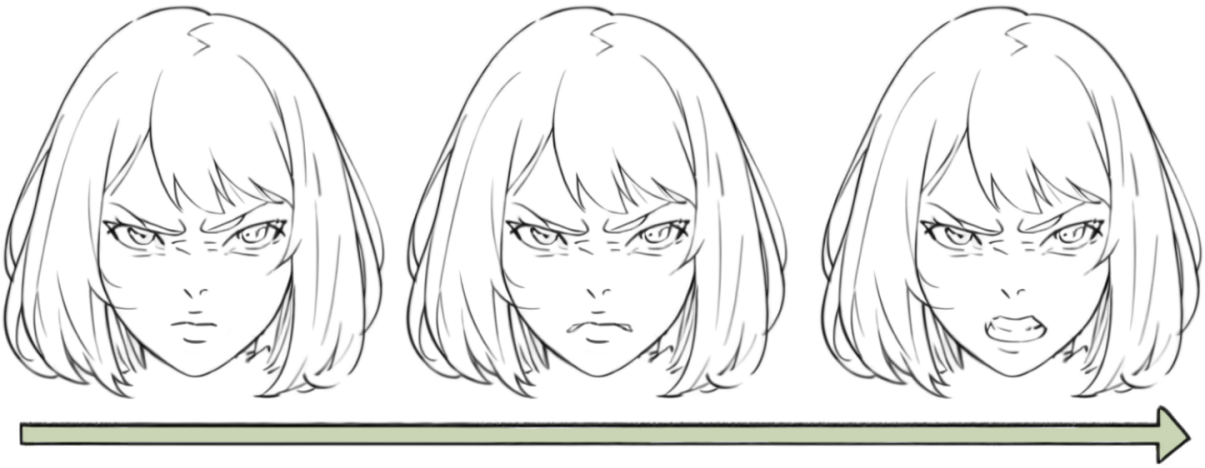
Fine Lines for Detail

Depending on the art style and situation, adding fine lines based on the shape can enhance the detail.



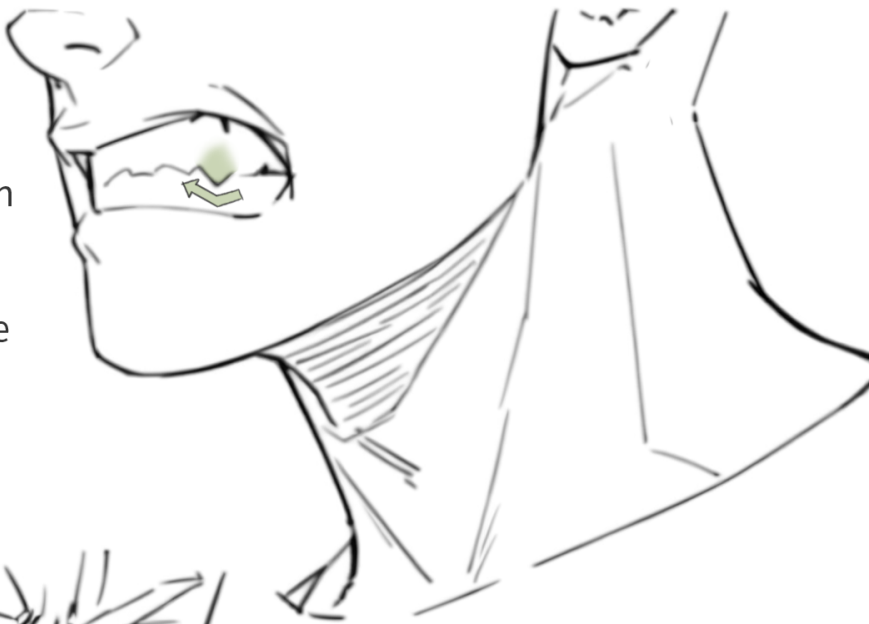
CLENCHING TEETH TIGHTLY

Clenching the teeth tightly can express anger and also a sense of being on guard against others.



MOLAR

When the mouth is in close-up, adding a slight detail of the molars enhances the realism.

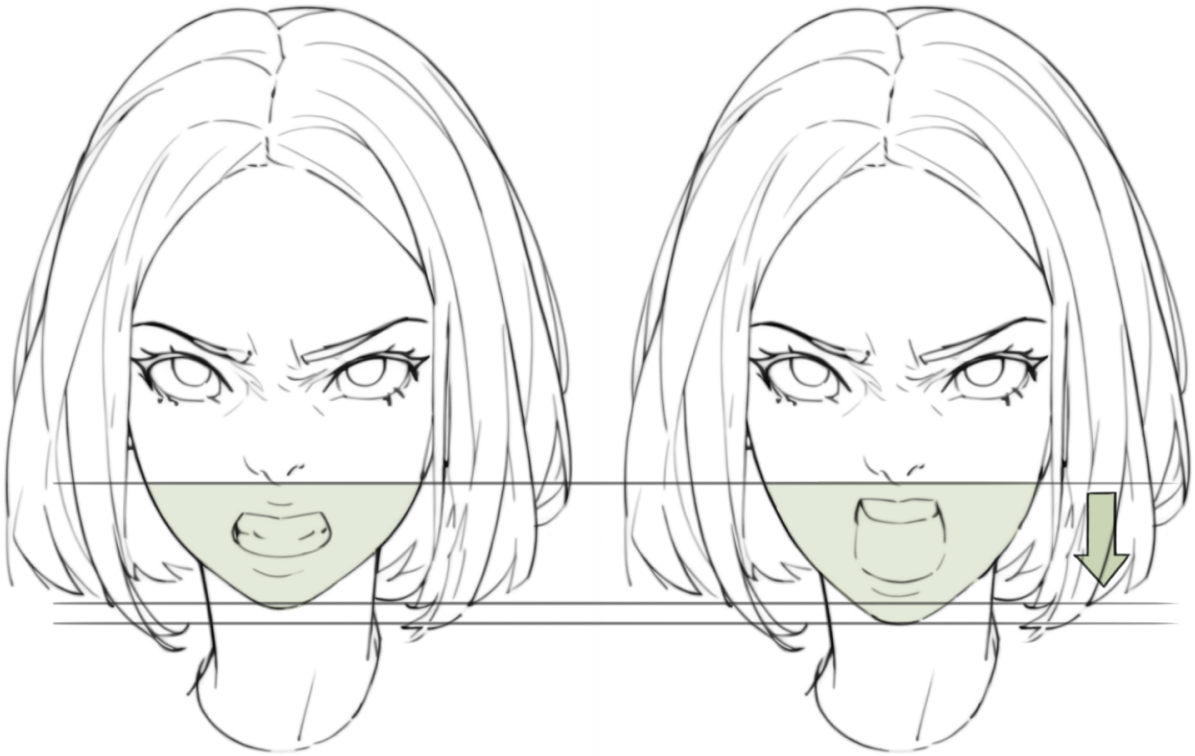


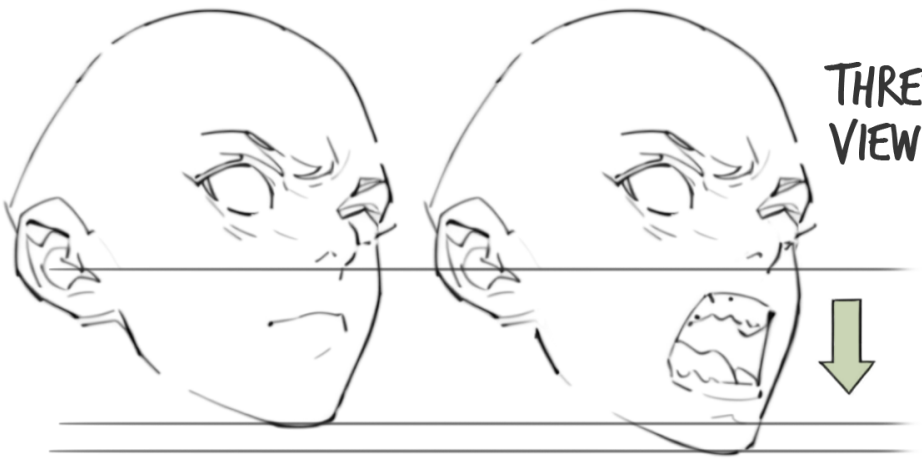
EMPTY SPACE IN THE MOUTH

After opening the mouth wide and clenching the teeth tightly, depict the empty spaces on both sides.

OPENING THE MOUTH WHEN ANGRY

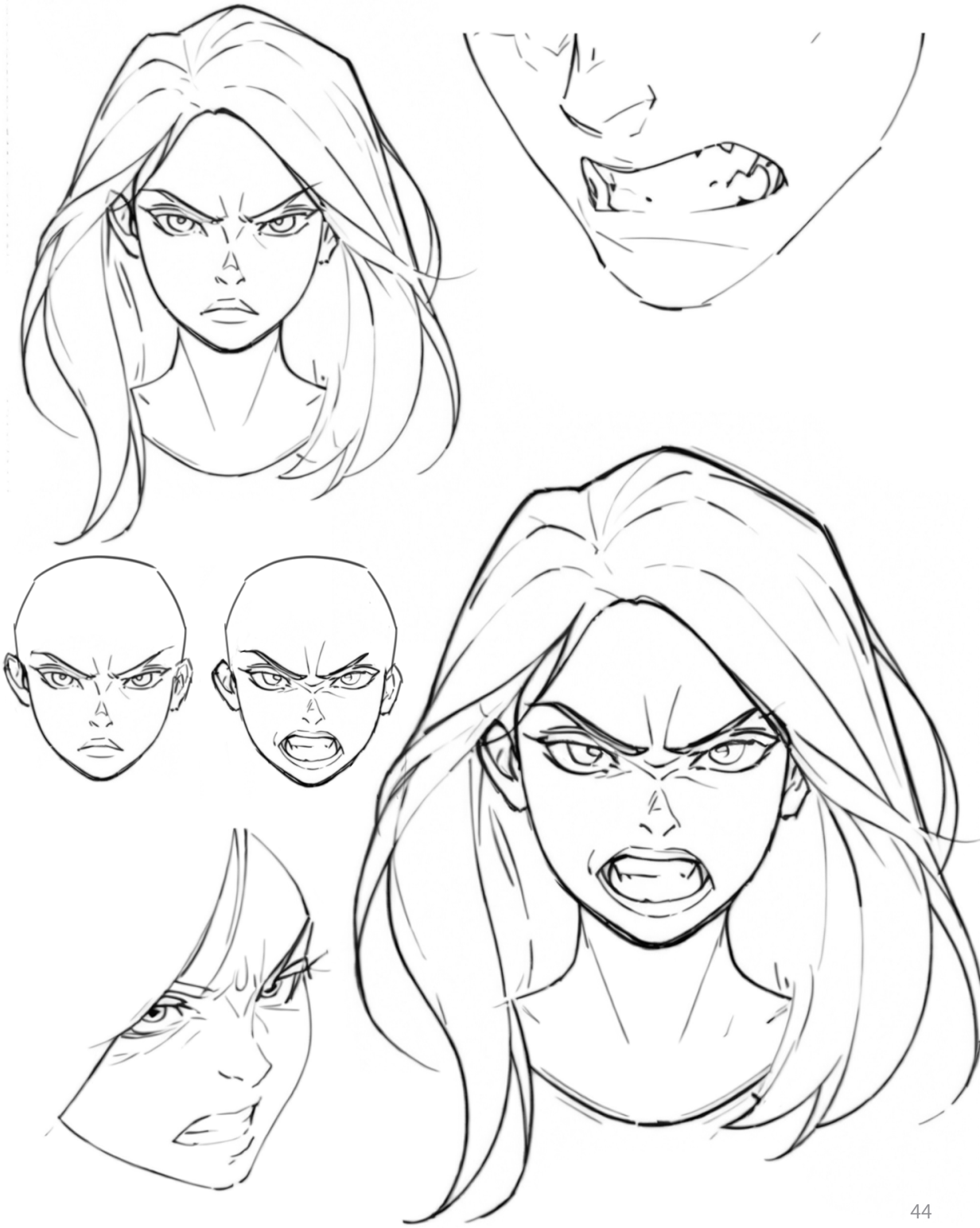
When expressing anger with an open mouth, only the lower jaw moves, so there is no change above the nose. However, for a cartoonish effect, it's okay to slightly raise the nose.



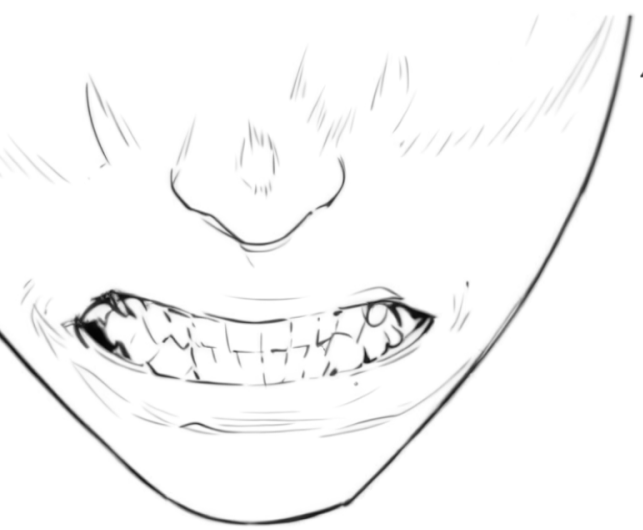


THREE-QUARTER VIEW

ANGRY MOUTH FROM VARIOUS ANGLES

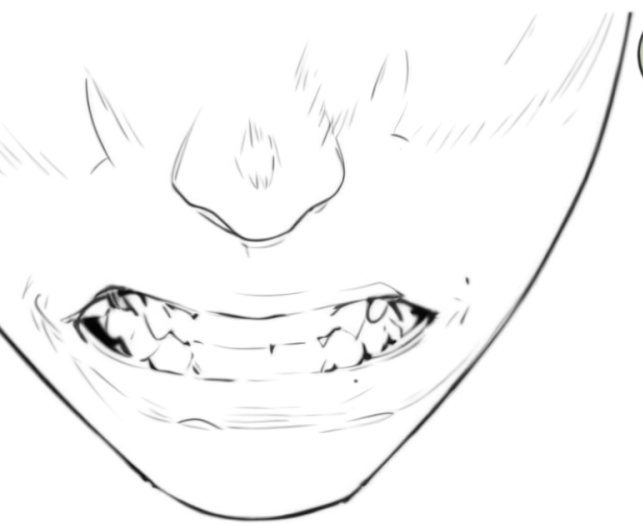


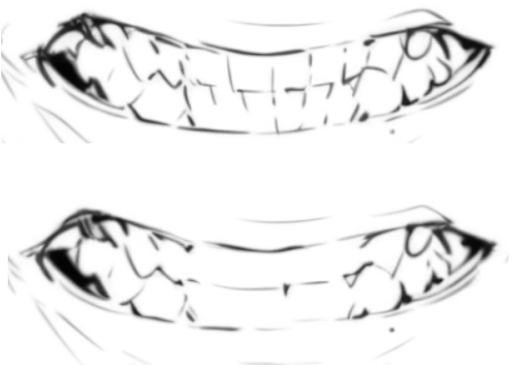
DETAILS OF MOUTH

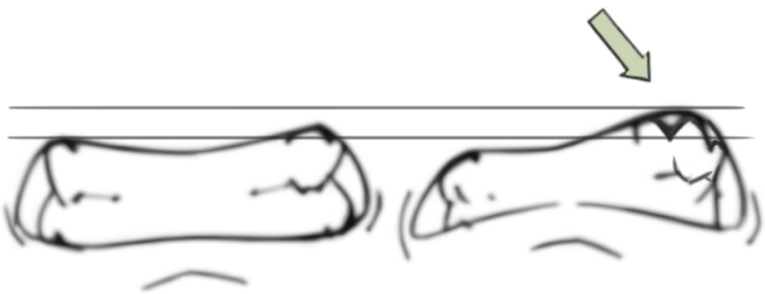


TEETH

Since the front teeth receive a lot of light, having very dark lines between them looks unnatural. Therefore, it is more natural for the lines to gradually darken and lengthen as they move away from the front teeth.





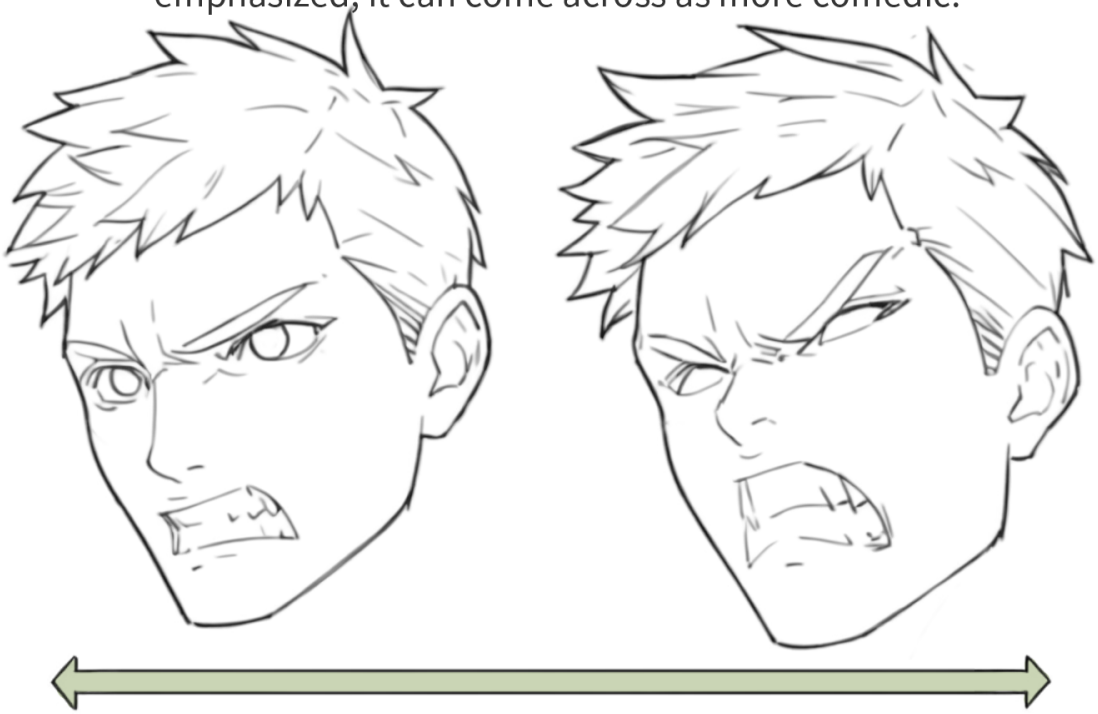


GUMS

When the Mouth Rises on One Side, It's Natural for the Gums to Be More Visible

ANGER: BALANCING REALISM AND COMEDY

Anger is an emotion that can be conveyed with just a few key details. However, if these points are overly emphasized, it can come across as more comedic.



Because of this, anger can easily be expressed with deliberate comedic elements, so it should be depicted appropriately according to the situation.

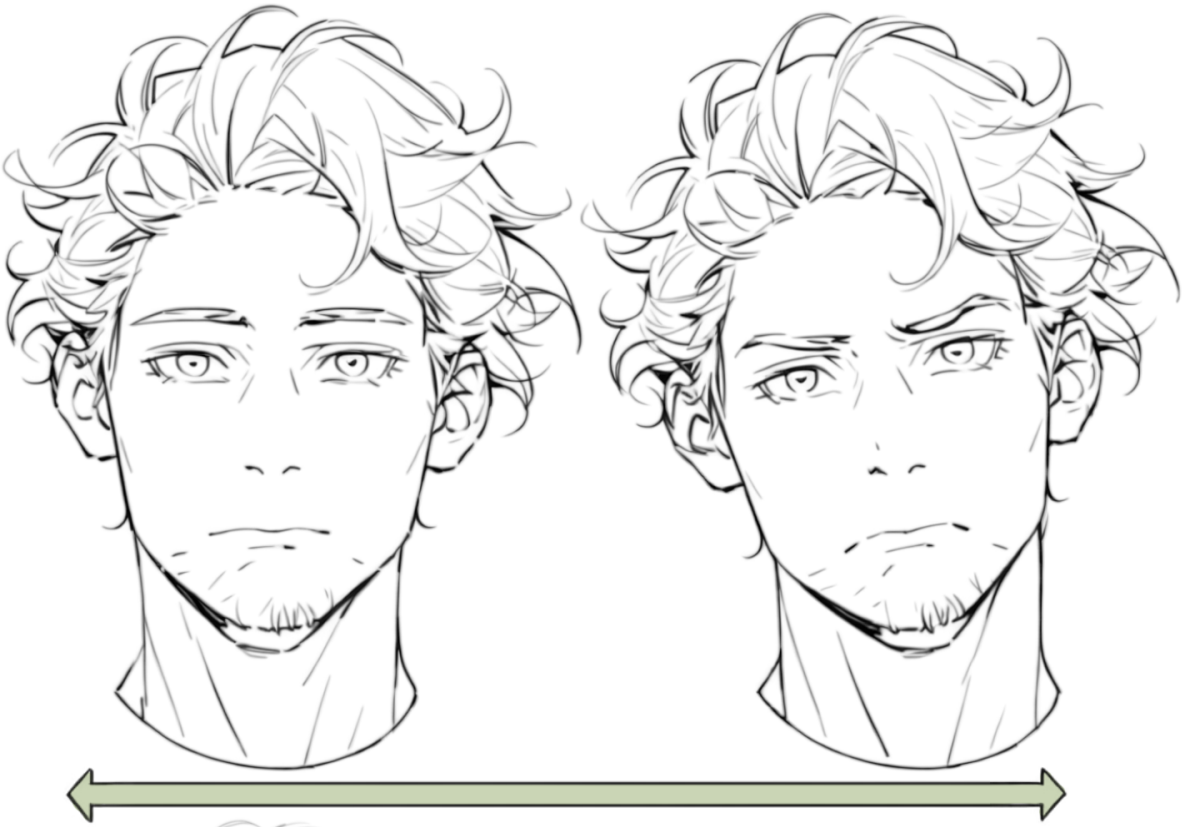
BASE OF TEETH

For a simple depiction of teeth, it is helpful to start with two paper-like strips as the base.

OTHER EMOTIONS

DOUBT OR CURIOSITY

Tilting the head can express curiosity or doubt.



DETAIL

Lower the eyebrows and make one eyebrow slightly asymmetrical. Adding details like turning down the corners of the mouth can further convey feelings of doubt or curiosity.

CURIOSITY AND SURPRISE EXPRESSIONS

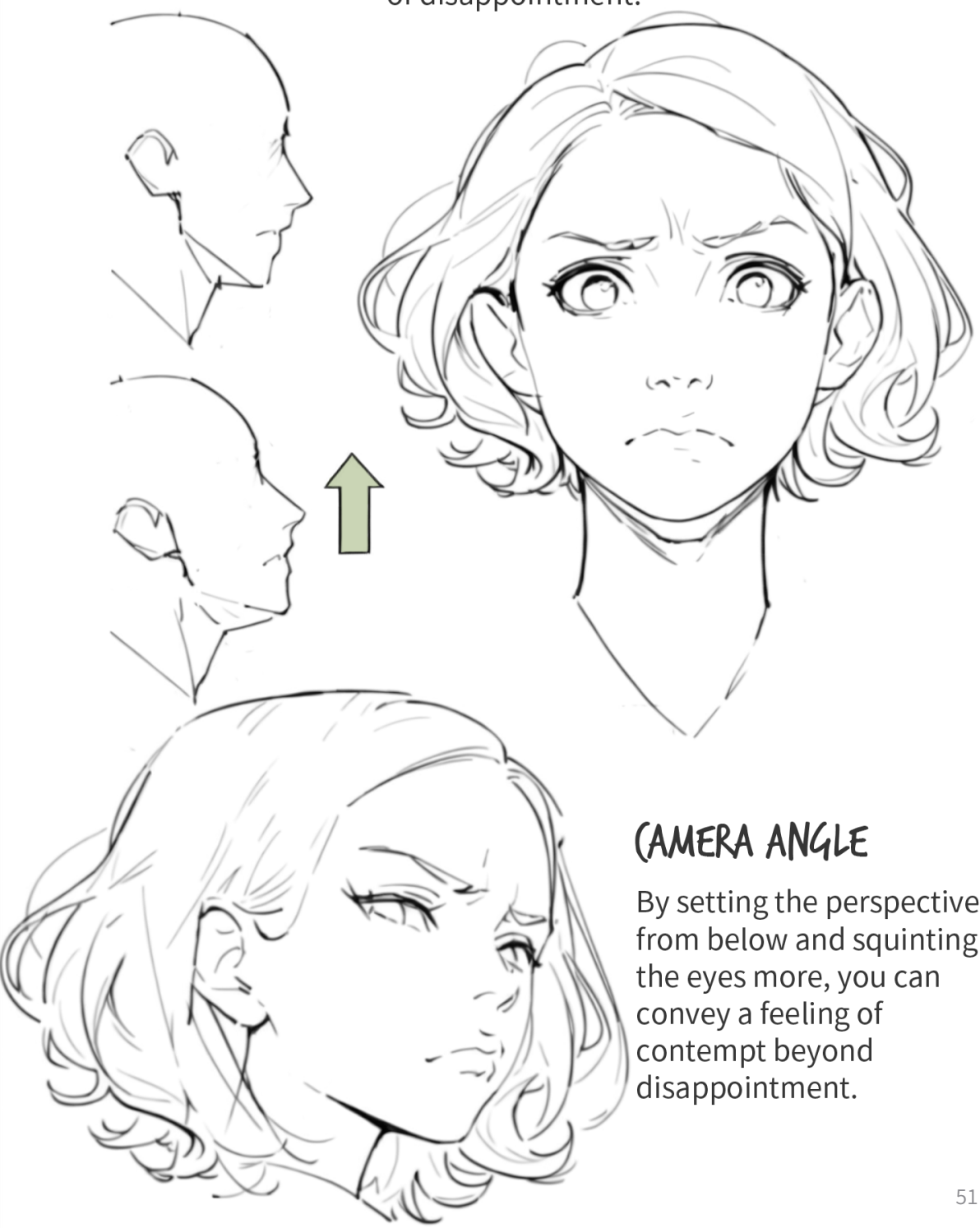
An expression of curiosity is similar to a surprised expression. Raise the eyebrows, position the pupils slightly upward, and make the eyes smaller.

HEAD UP

Tilting the head slightly upward can enhance the portrayal of curiosity.

HEAD MOVEMENT AND DISAPPOINTMENT

Lifting the head and furrowing the brow can convey a sense of disappointment.

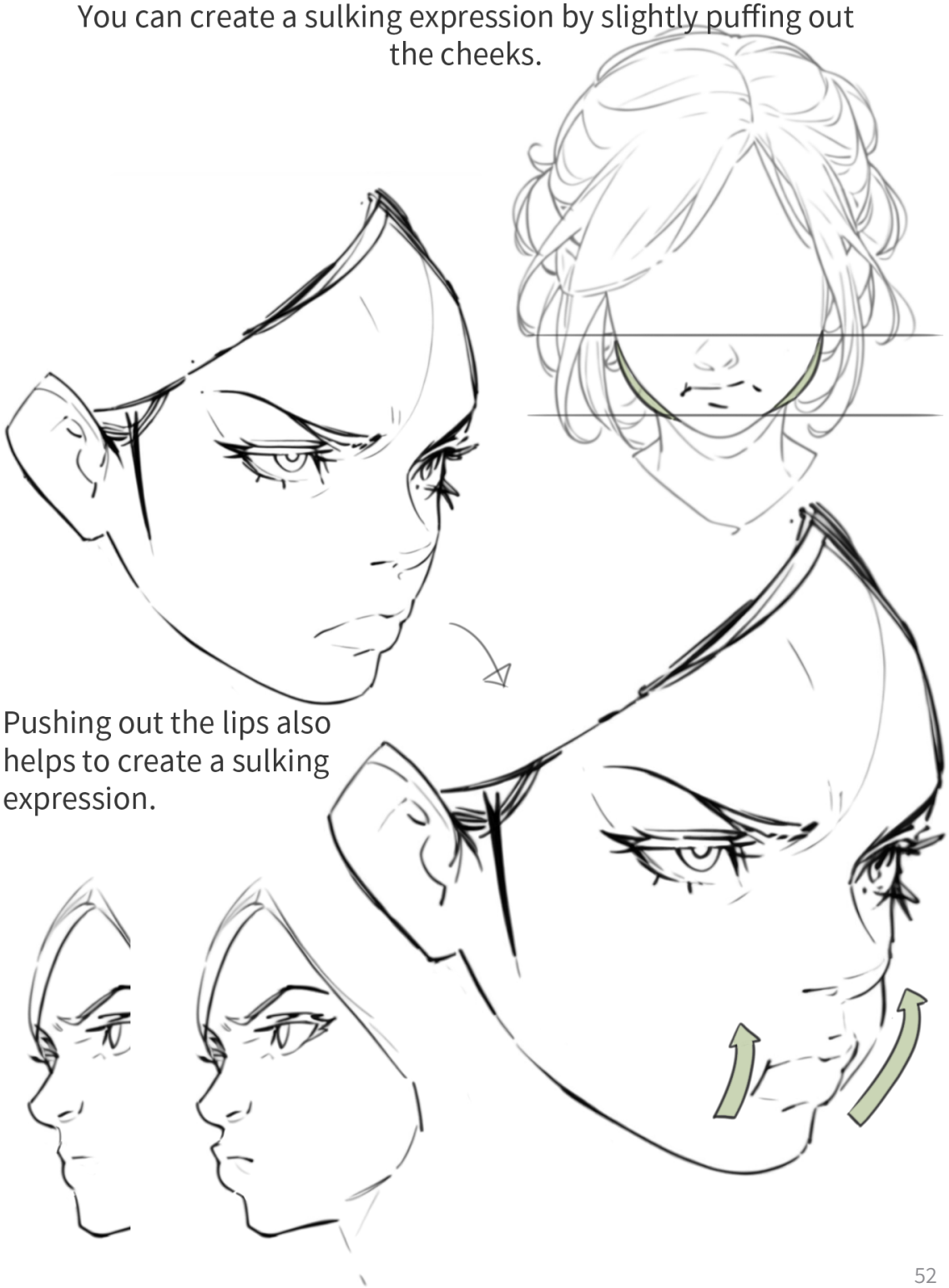


CAMERA ANGLE

By setting the perspective from below and squinting the eyes more, you can convey a feeling of contempt beyond disappointment.

SULKING EXPRESSION

You can create a sulking expression by slightly puffing out the cheeks.



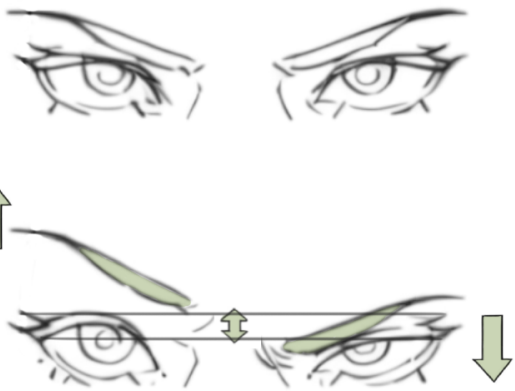
Pushing out the lips also helps to create a sulking expression.

CREATING A POUTING EFFECT

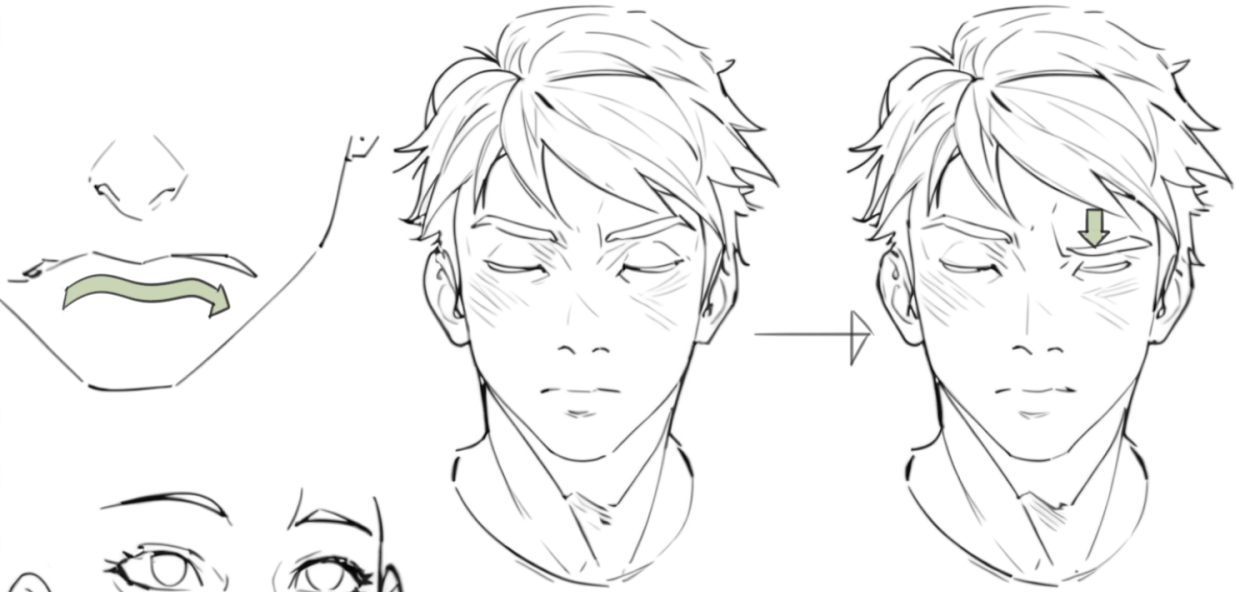
Slightly Raising and Extending the Mouth Forward Creates a Pouting Effect

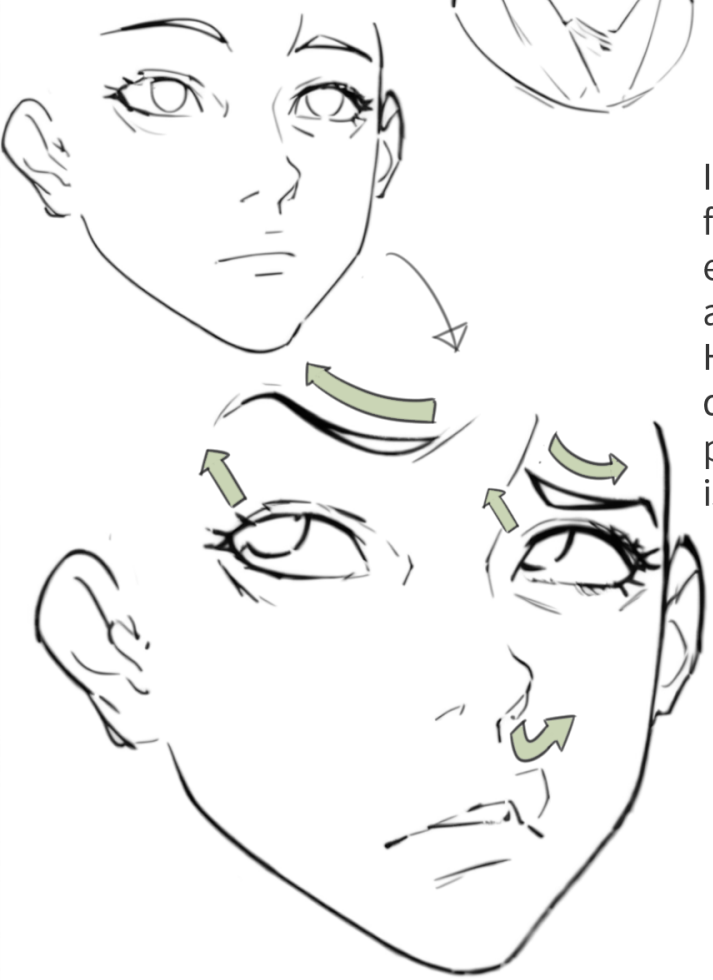
SUSPICIOUS EXPRESSION

Raising one eyebrow and making the eye larger while making the other eye smaller and the eyebrow closer to the eye can create a suspicious expression.

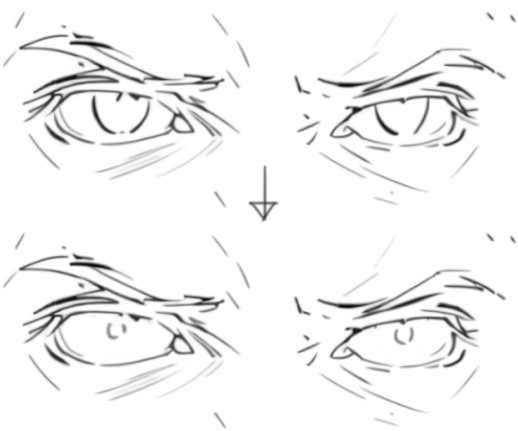


DEPICTING VARIOUS EXPRESSIONS



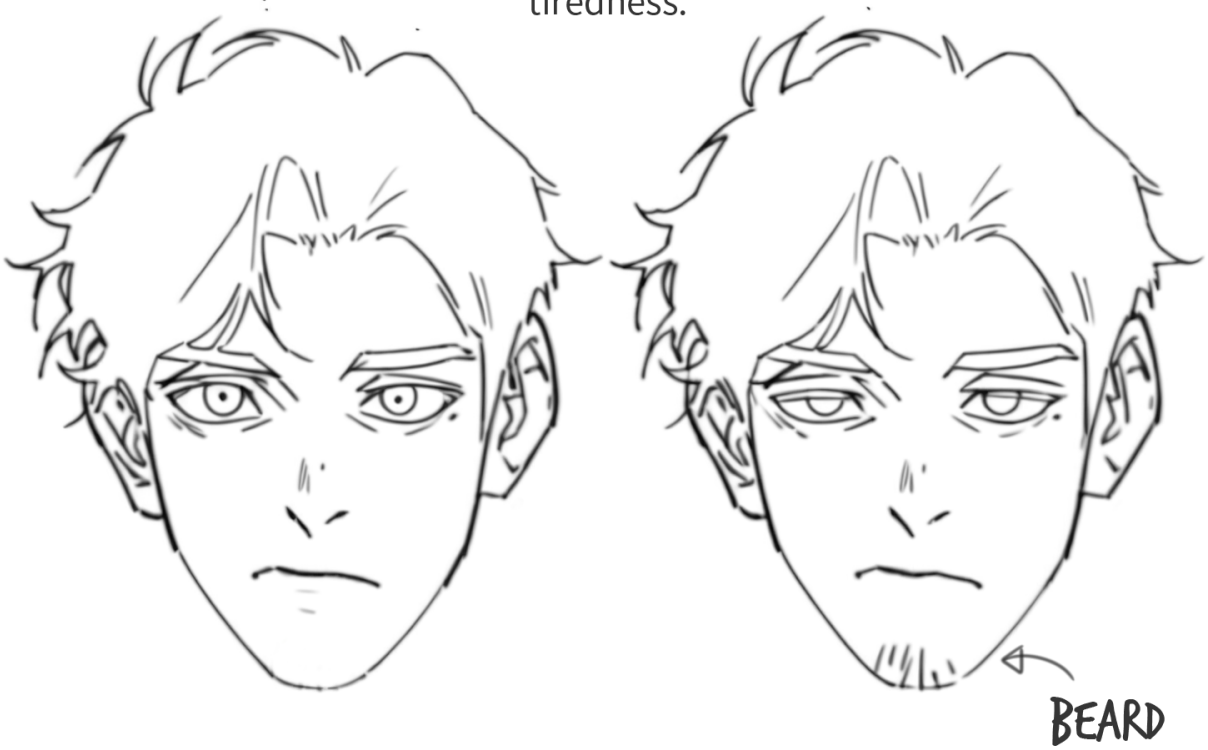


In drawings, there is the freedom to create desired expressions, even those that are difficult to make in real life. Having the eyebrows move differently or the mouth protrude excessively is not an issue in illustrations.



EYES AND FATIGUE

Changing the size of the eyes can convey a sense of tiredness.

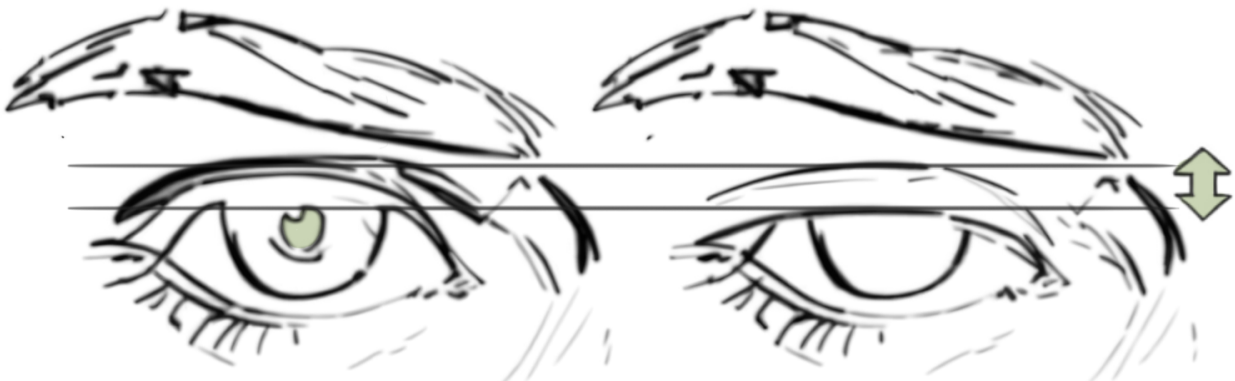


BEARD

Adding a thick beard can further emphasize the feeling of fatigue.

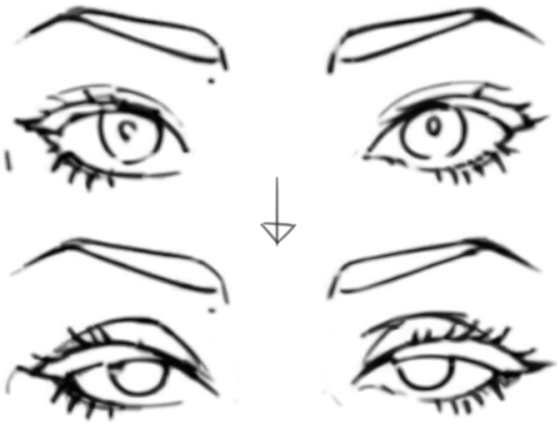
NO PUPIL

Omitting the pupils in tired eyes can convey a sense of lethargy.



DECADENT AESTHETICS

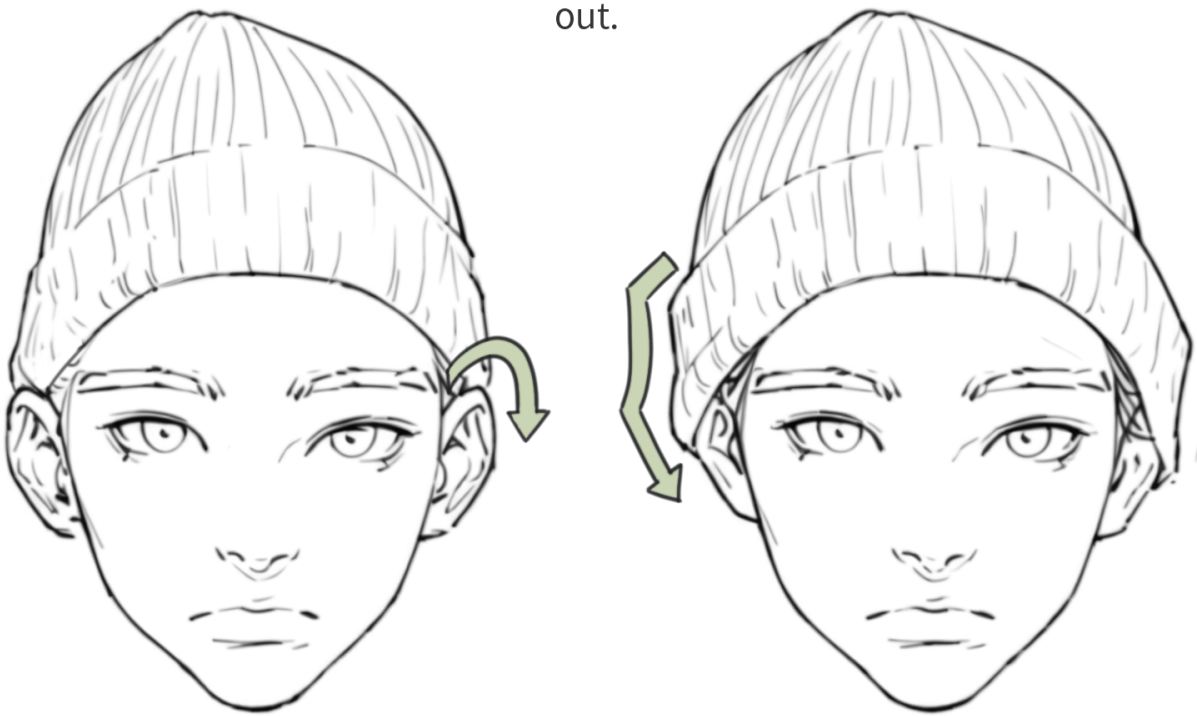
When tired, eyes are often depicted as half-closed. This is also effective for conveying a sense of decadence.



BEANIE& BERET

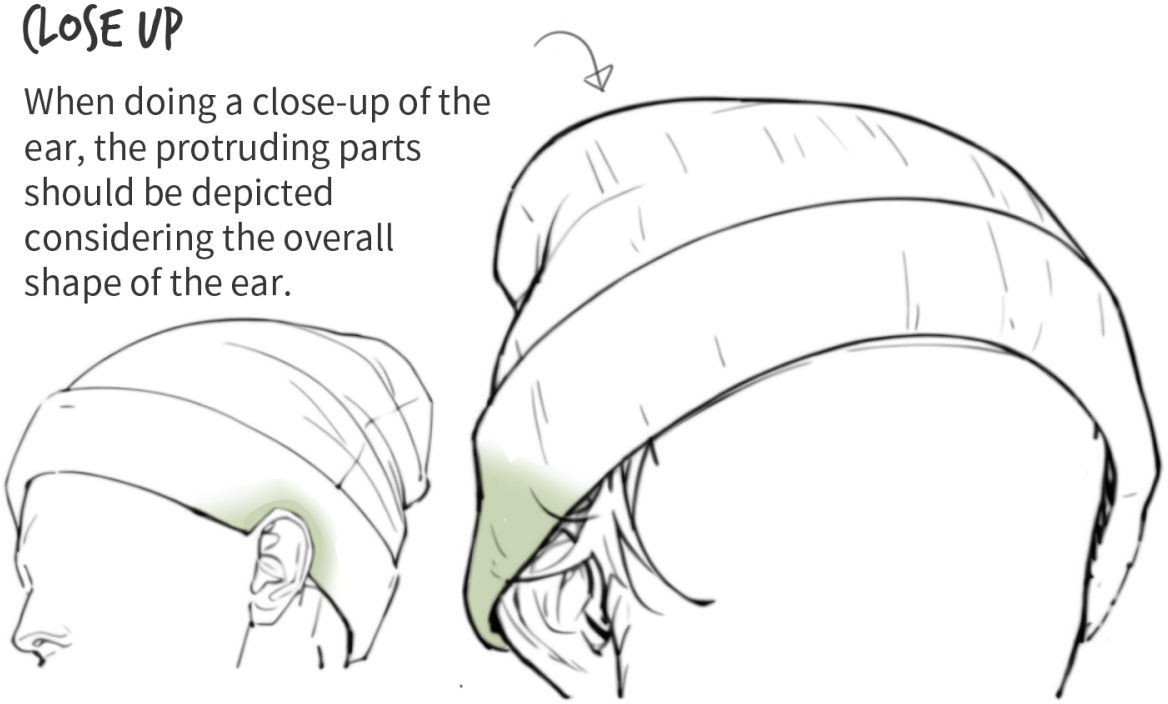
IN & OUT OF EARS

The shape differs when tucking the ear in versus pulling it out.



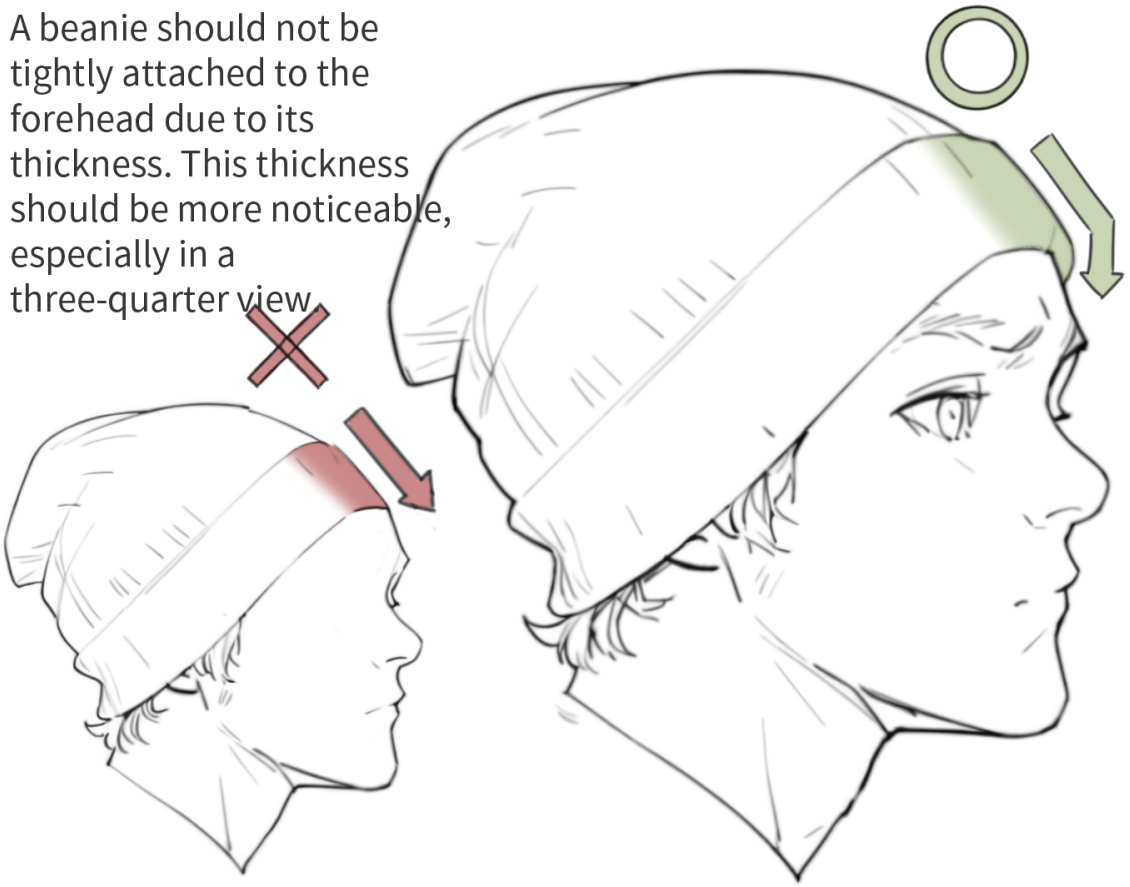
CLOSE UP

When doing a close-up of the ear, the protruding parts should be depicted considering the overall shape of the ear.



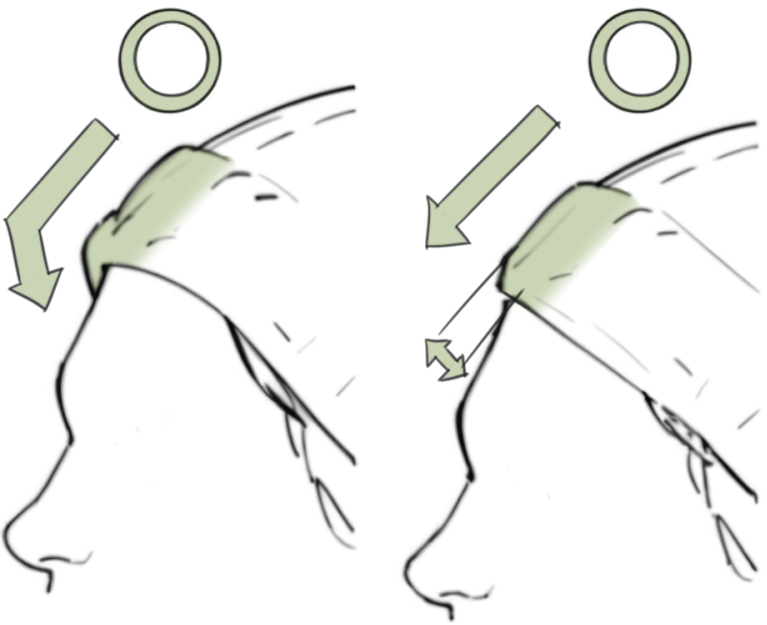
THICKNESS

A beanie should not be tightly attached to the forehead due to its thickness. This thickness should be more noticeable, especially in a three-quarter view.



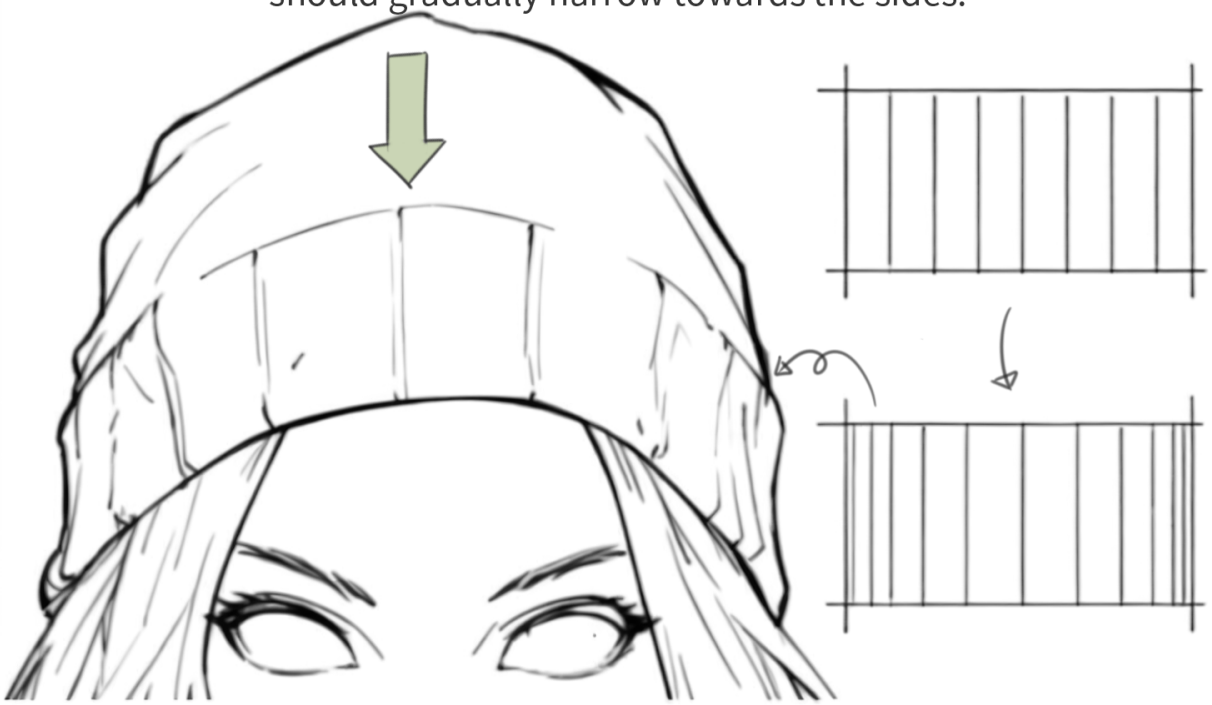
SIDE VIEW

For a side view, both methods are possible, but the thickness should still be depicted.

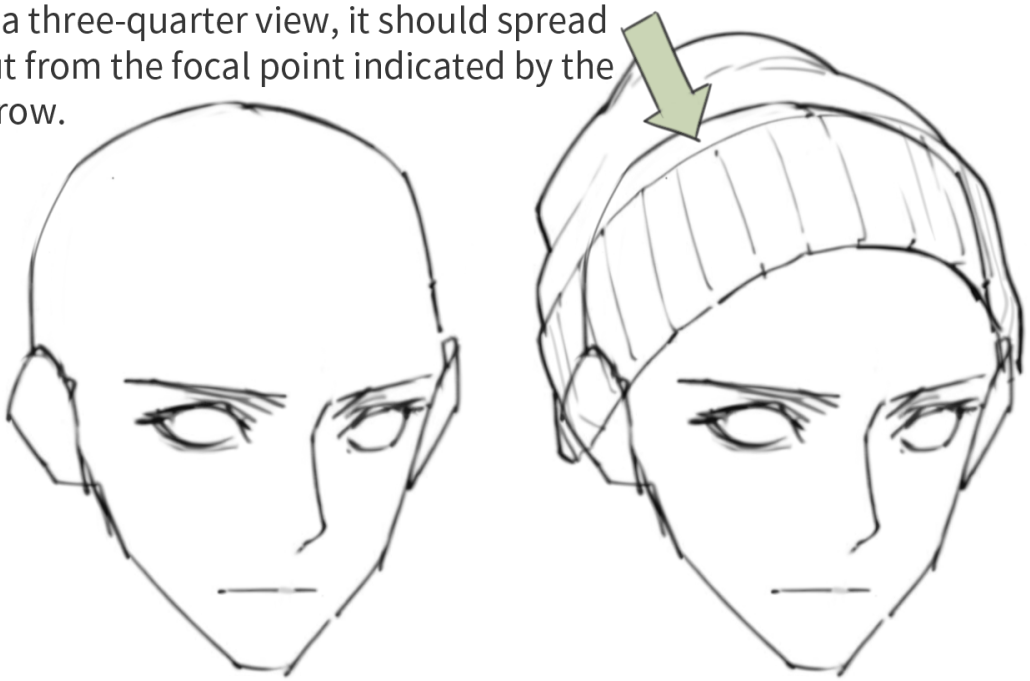


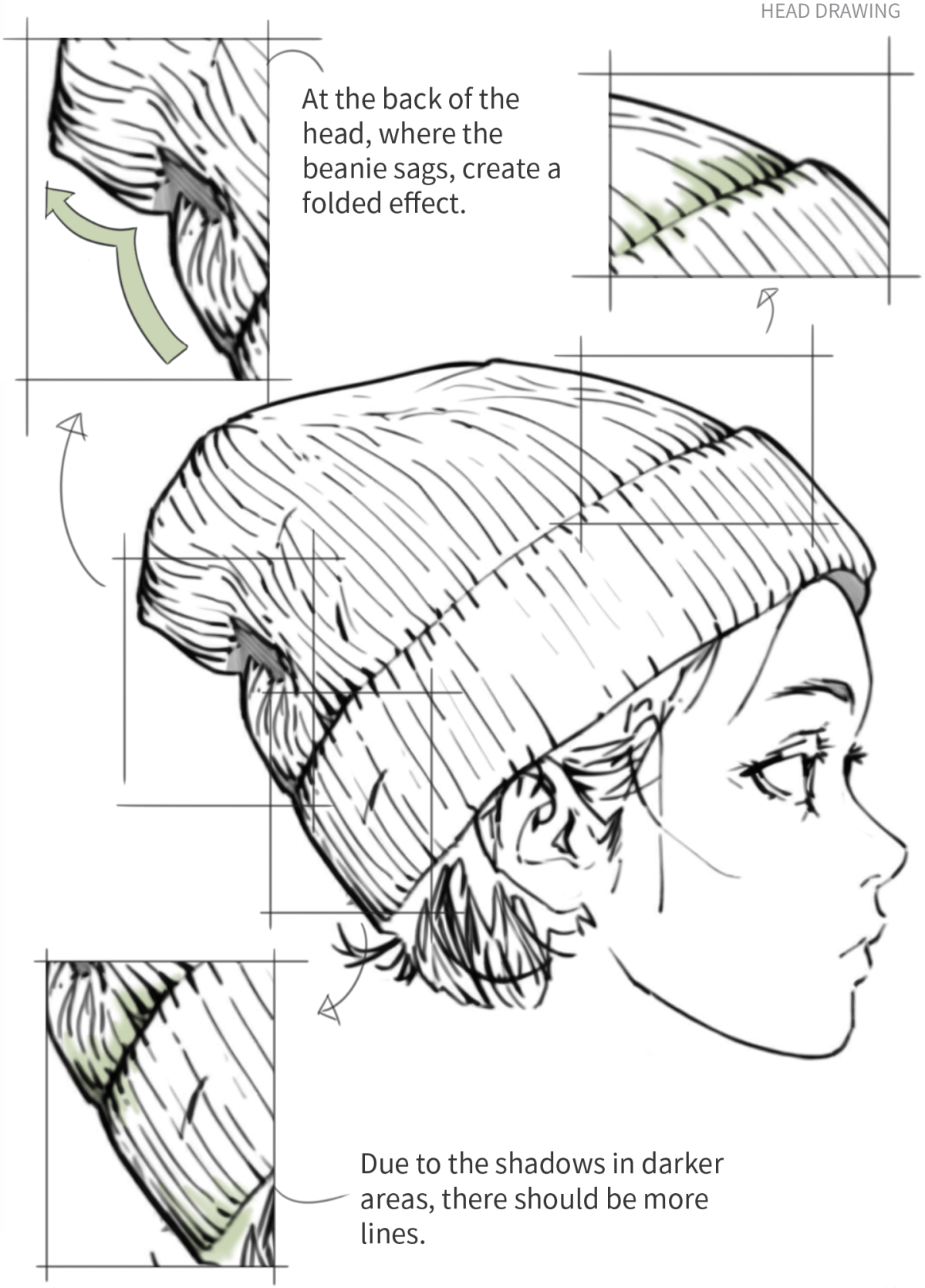
SPACING OF THE BEANIE

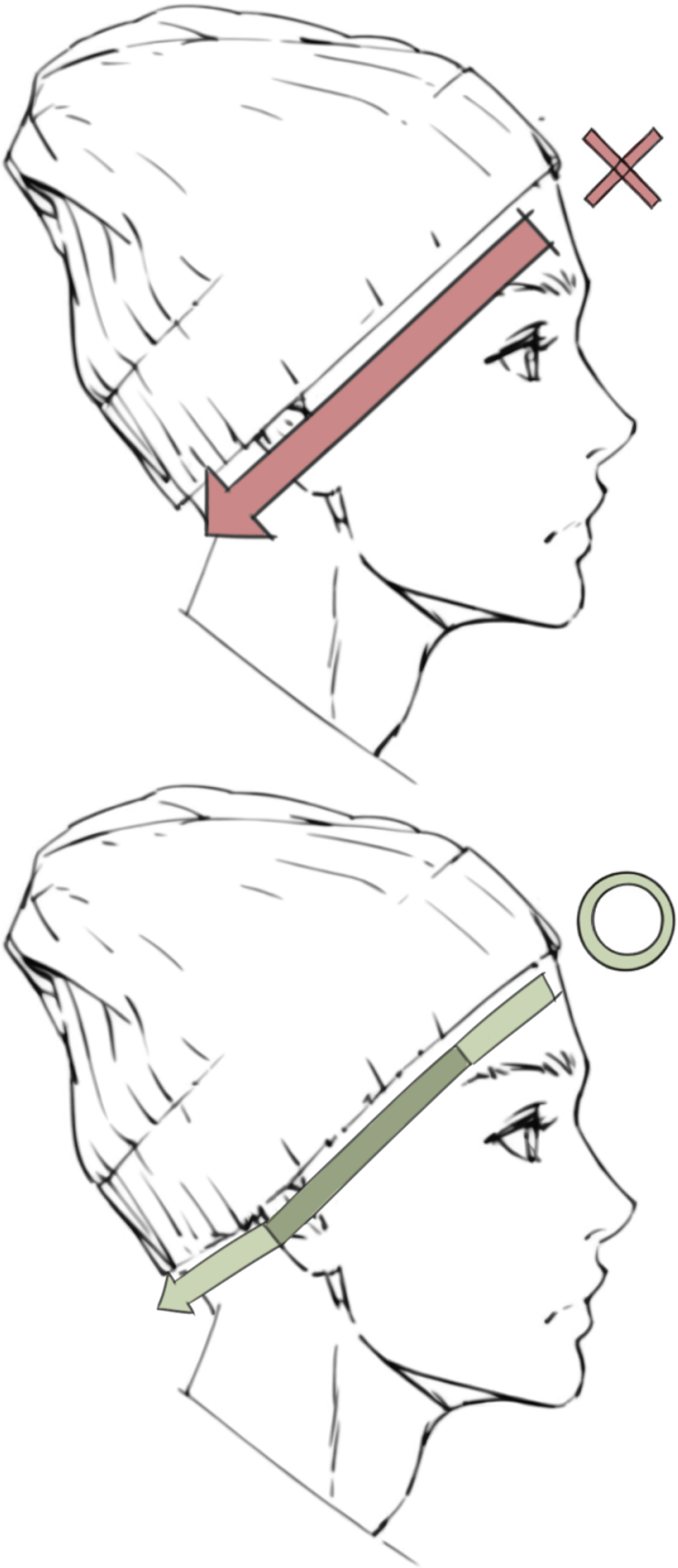
The spacing of the beanie should not be uniform but should gradually narrow towards the sides.



In a three-quarter view, it should spread out from the focal point indicated by the arrow.

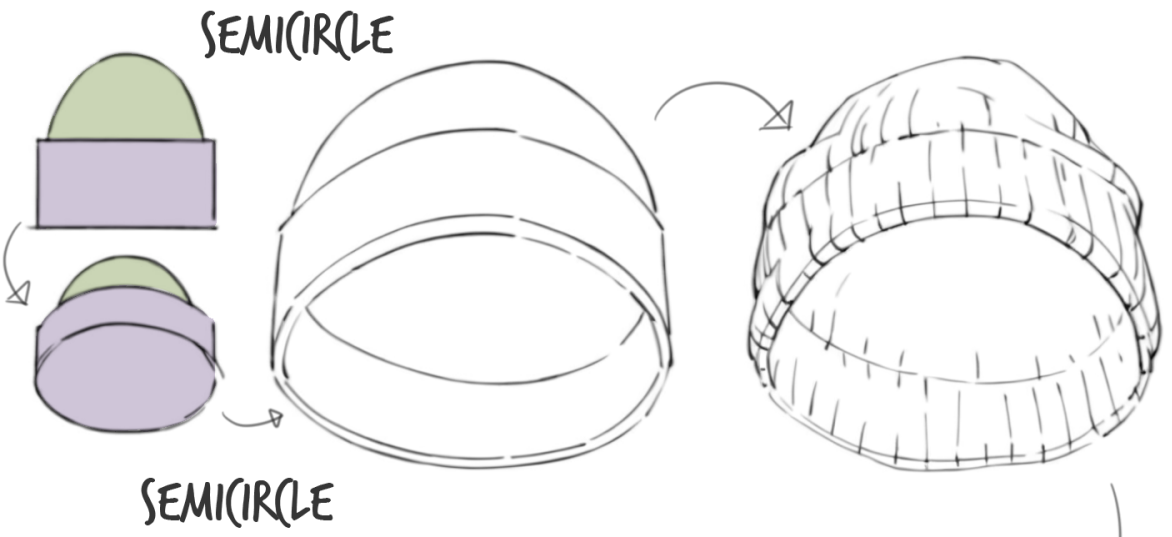



At the back of the head, where the beanie sags, create a folded effect.
Due to the shadows in darker areas, there should be more lines.



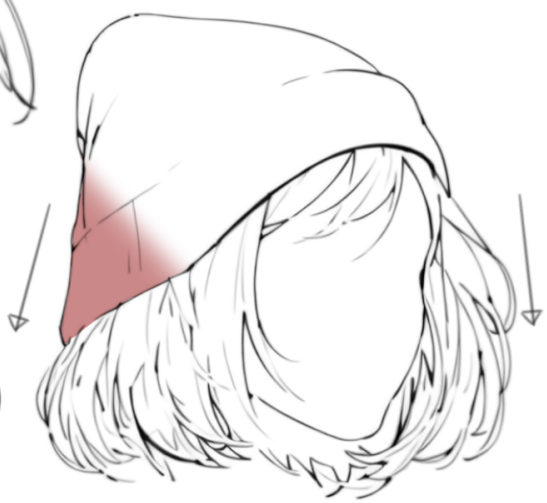
When viewed from the side, the beanie appears unnatural if it comes down in a straight line. This is because it bends once at the forehead and again at the ear.

HOW TO DRAW A BEANIE



First, conceptualize the shape as a cylinder and a semicircle. Then, refine the form according to the composition. The back view should be expressed using the same process as the front view.

In the case of hair, it tends to stick to the face because the beanie exerts pressure on it.

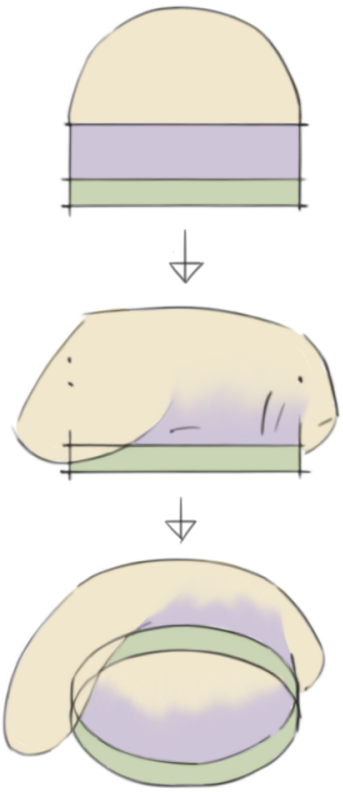


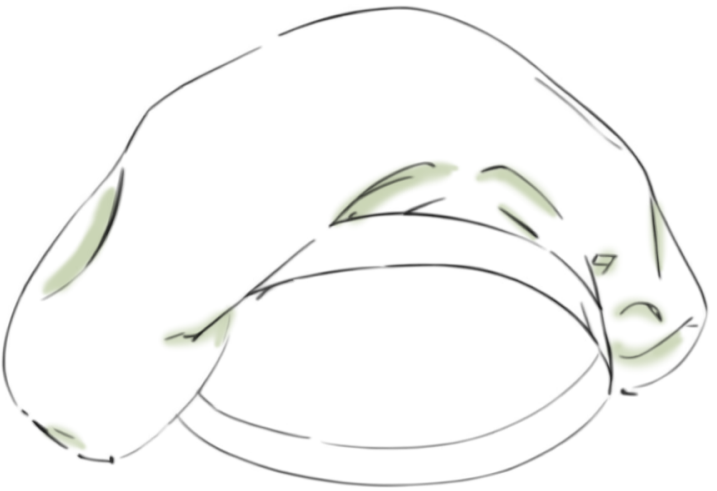
HAIR LENGTH DIFFERENCES

If the hair is short, the strands that stick out from under the beanie will point upward. As the hair gets longer, it will start to spread out sideways.

BEANIE MULTI-ANGLE

BERET DRAWING ORDER

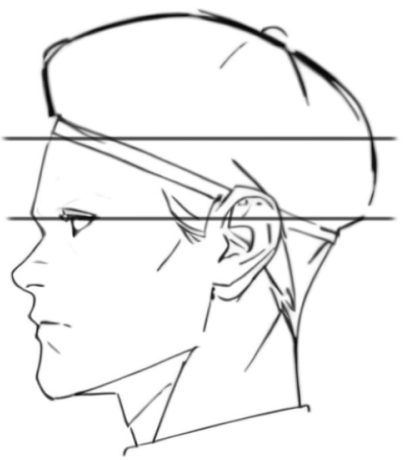




There are three main thicknesses in a beret. The green part is the firmest, and the purple part is slightly firm.

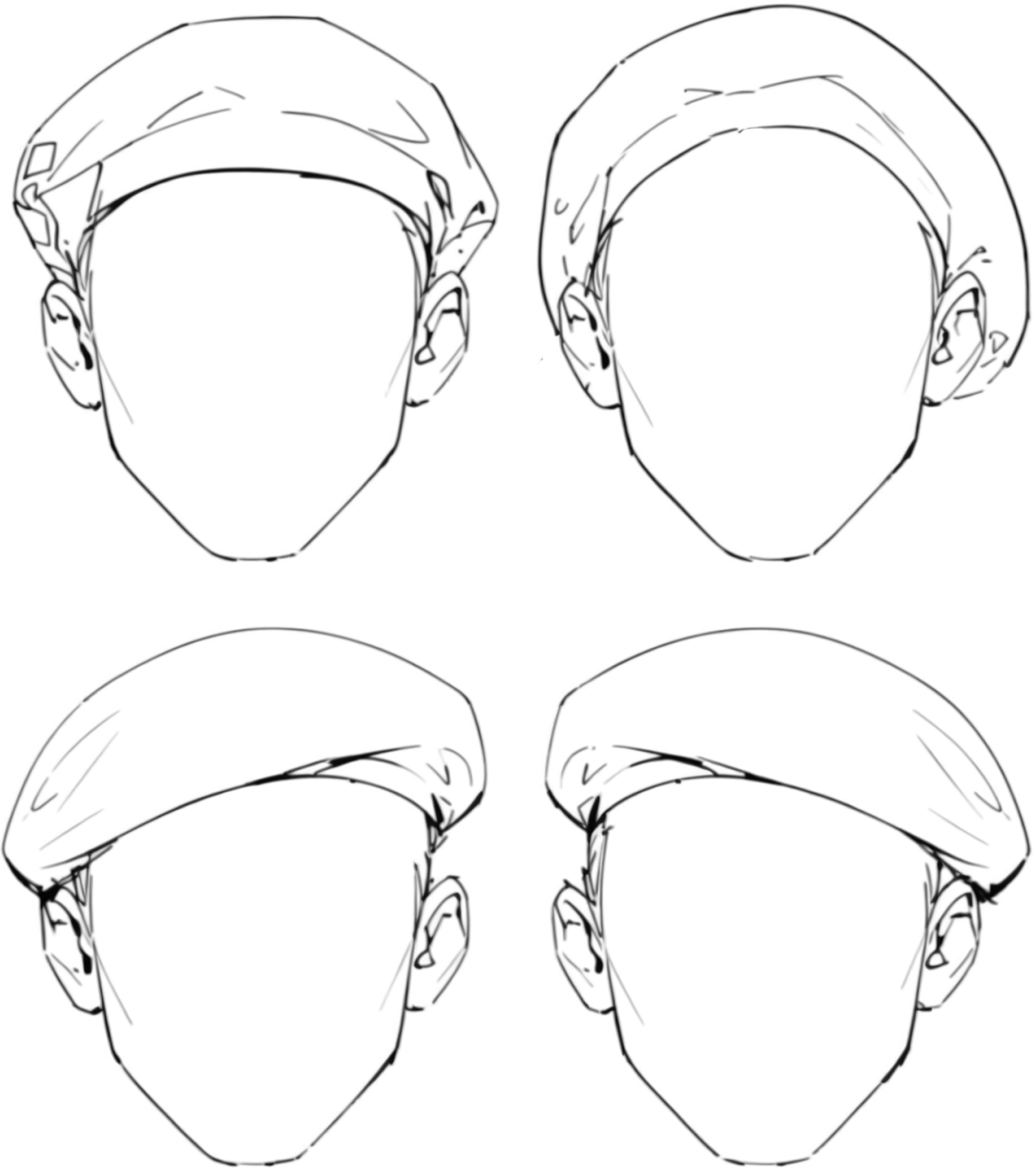
WEARING A HAT RAISED

As the hat is tilted upward, it creates a curve. This results in an opposite curve at the back of the head.



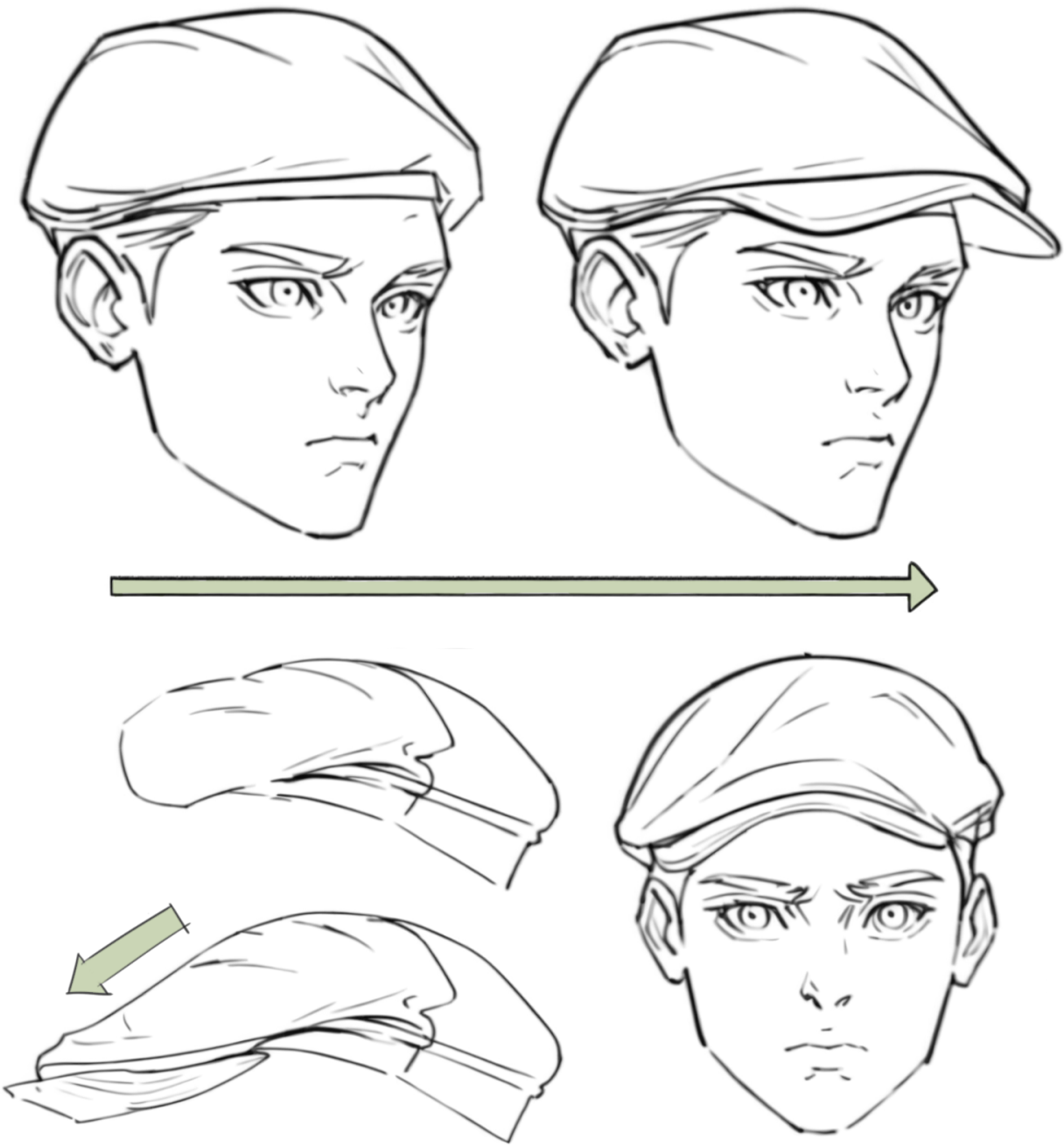
DIFFERENT WAYS TO WEAR A BERET

A beret can be worn in various ways, such as tilted upward, to the left, or to the right.



BRIM OF A BERET

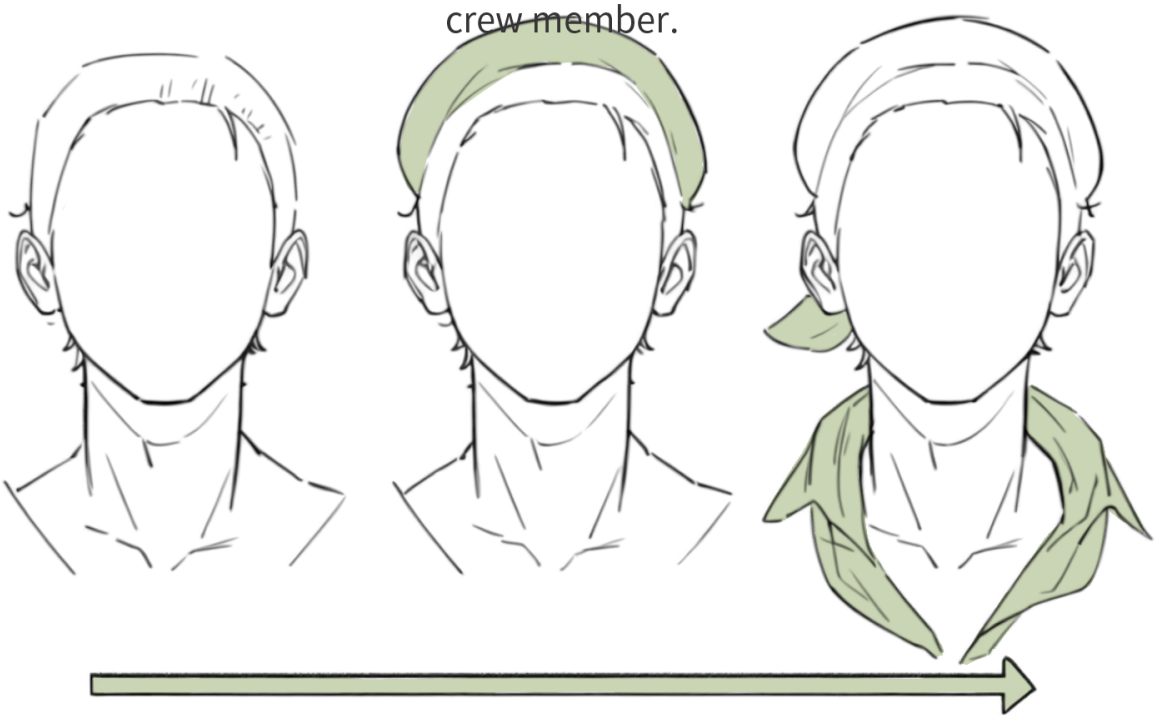
After creating a brimless beret, a brim can be added in the direction the face is looking.



When the hat is worn straight, the brim of the hat can be drawn in line with the nose.

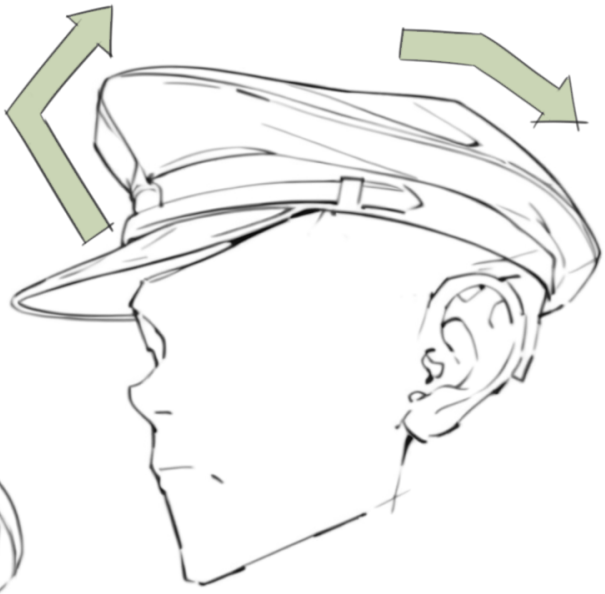
PIRATE CREW

Attaching a tassel to the back of the beret and drawing an open, untucked shirt can easily create the look of a pirate crew member.



VARIOUS TYPES OF BERETS

Adding a brim to a firm, angular beret can represent a police officer.



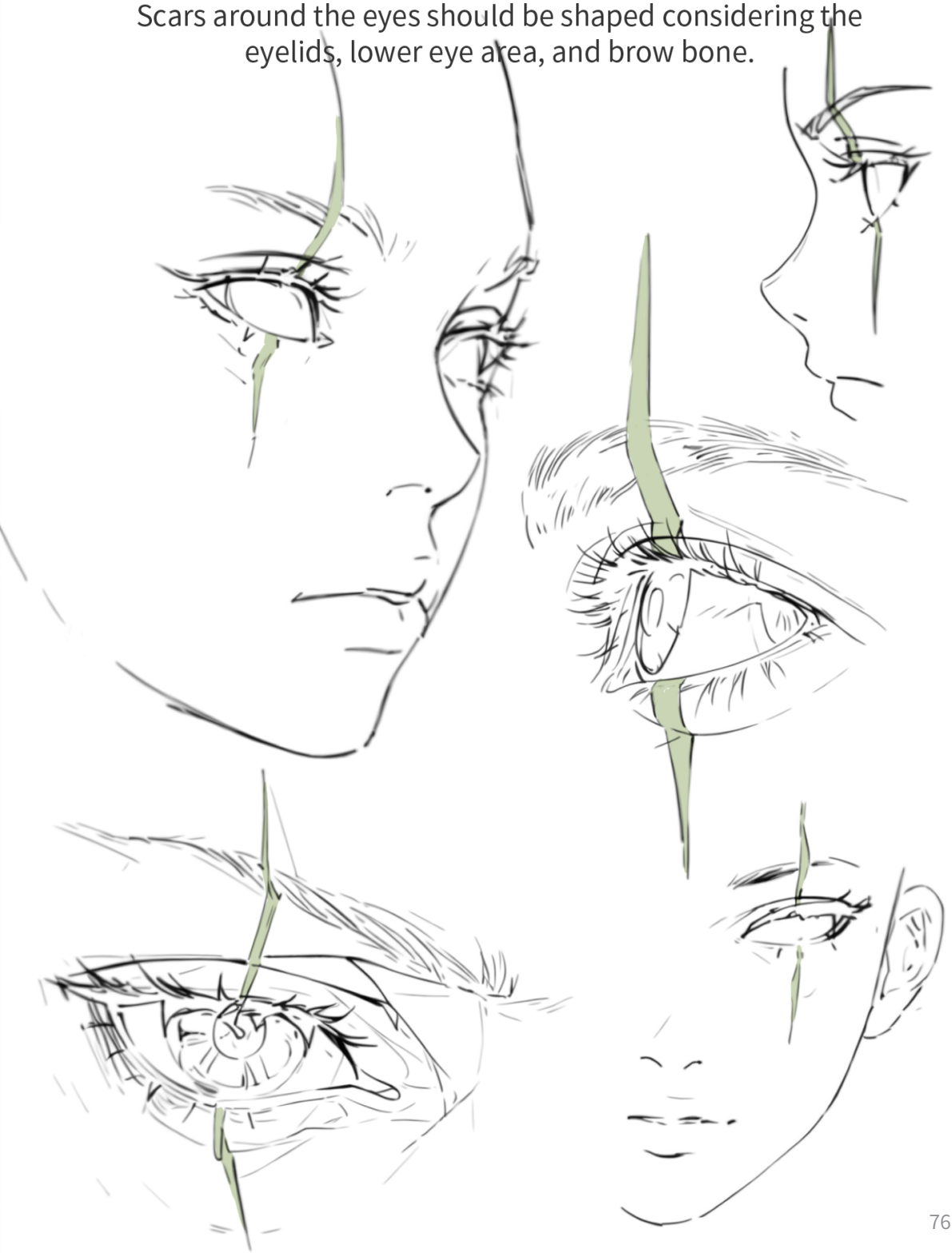
Indicating rank in the middle of the beret can represent a soldier.

Adding a stem like an apple can represent an artist.

SCARS

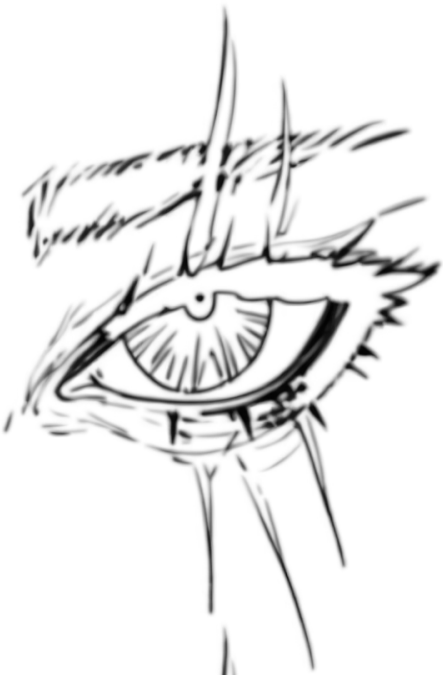
EYE SCARS AND SHAPE

Scars around the eyes should be shaped considering the eyelids, lower eye area, and brow bone.



SCARS AND HAIR GROWTH

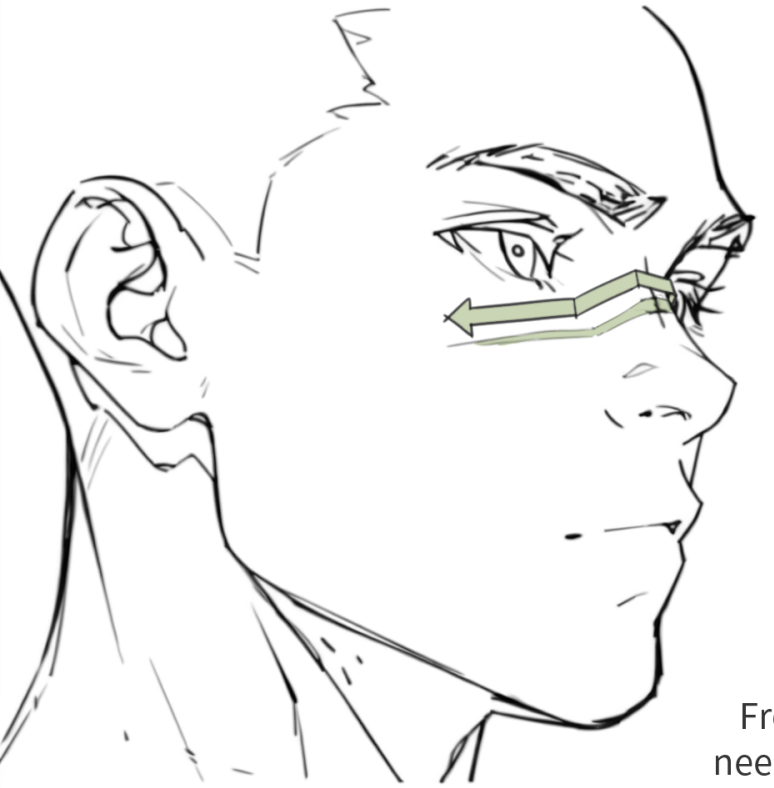
Since hair does not grow around scars, it looks natural to leave the area empty where the scar crosses the eyebrow.

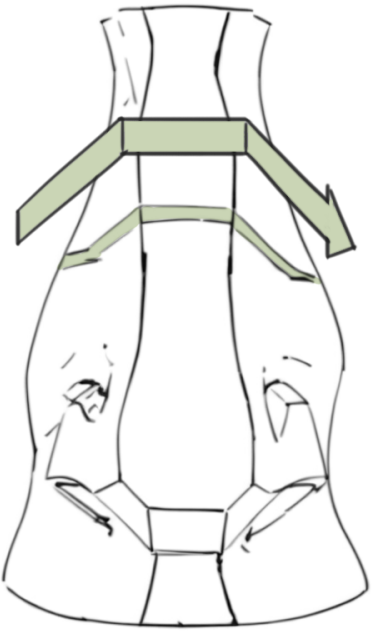


For a dramatic effect, the eye with the scar can be drawn with a smaller pupil or omitted entirely.

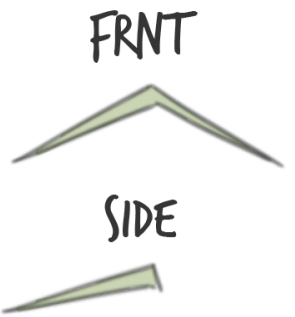
SCAR ON NOSE

A scar on the nose should be depicted with the bridge of the nose protruding.

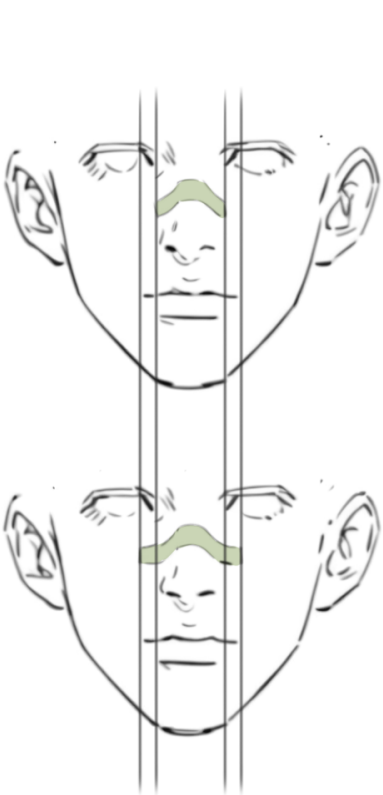


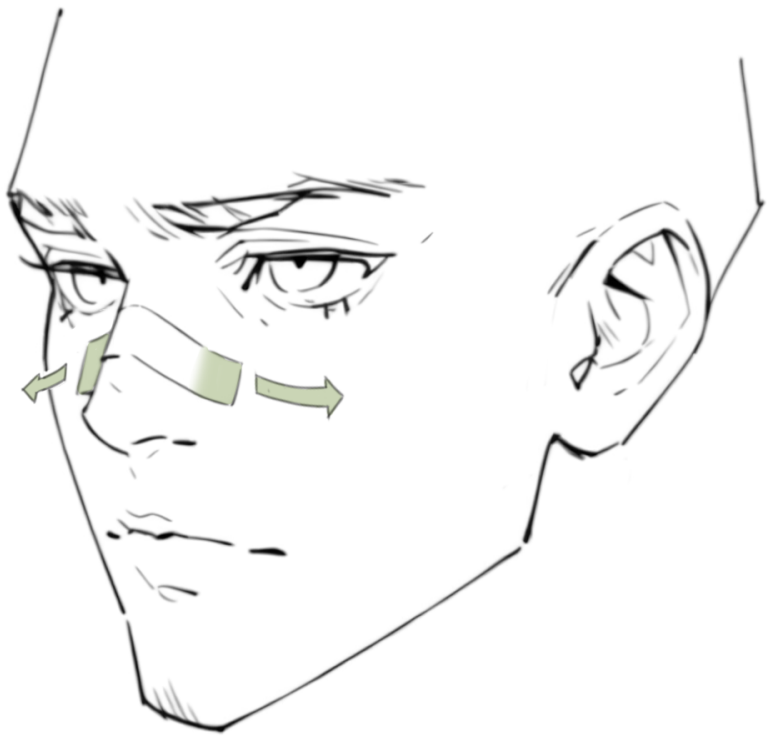


From a distance, there is no need to emphasize the shape of the bridge. It can simply be pointed.



THREE-QUARTER VIEW OF THE NOSE





If a bandage or scar is long, it should be slightly visible from a three-quarter view.

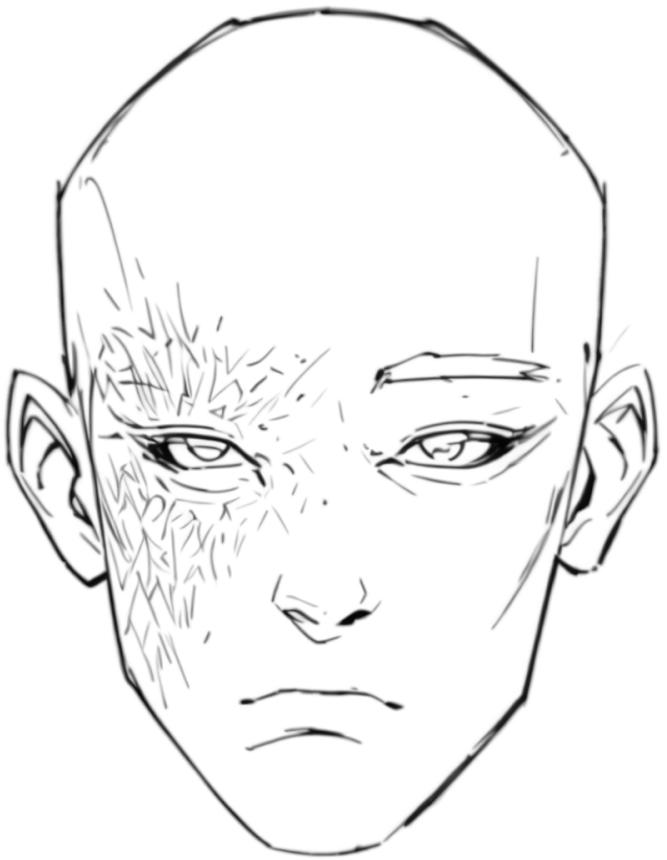
NOSEBLEED

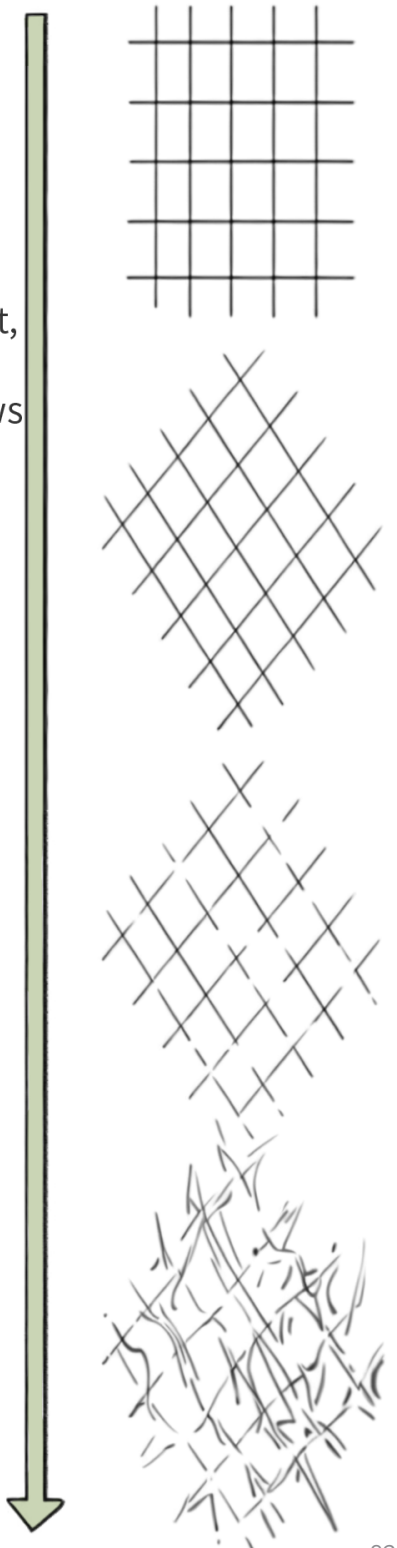
When depicting a nosebleed, consider the philtrum and lips to show the flow.

Thinking about the side view as well can make it easier to capture the shape.

BURN SCARS

For a dramatic effect, it can be effective to remove the eyebrows or the pupil on the burned side of the face.

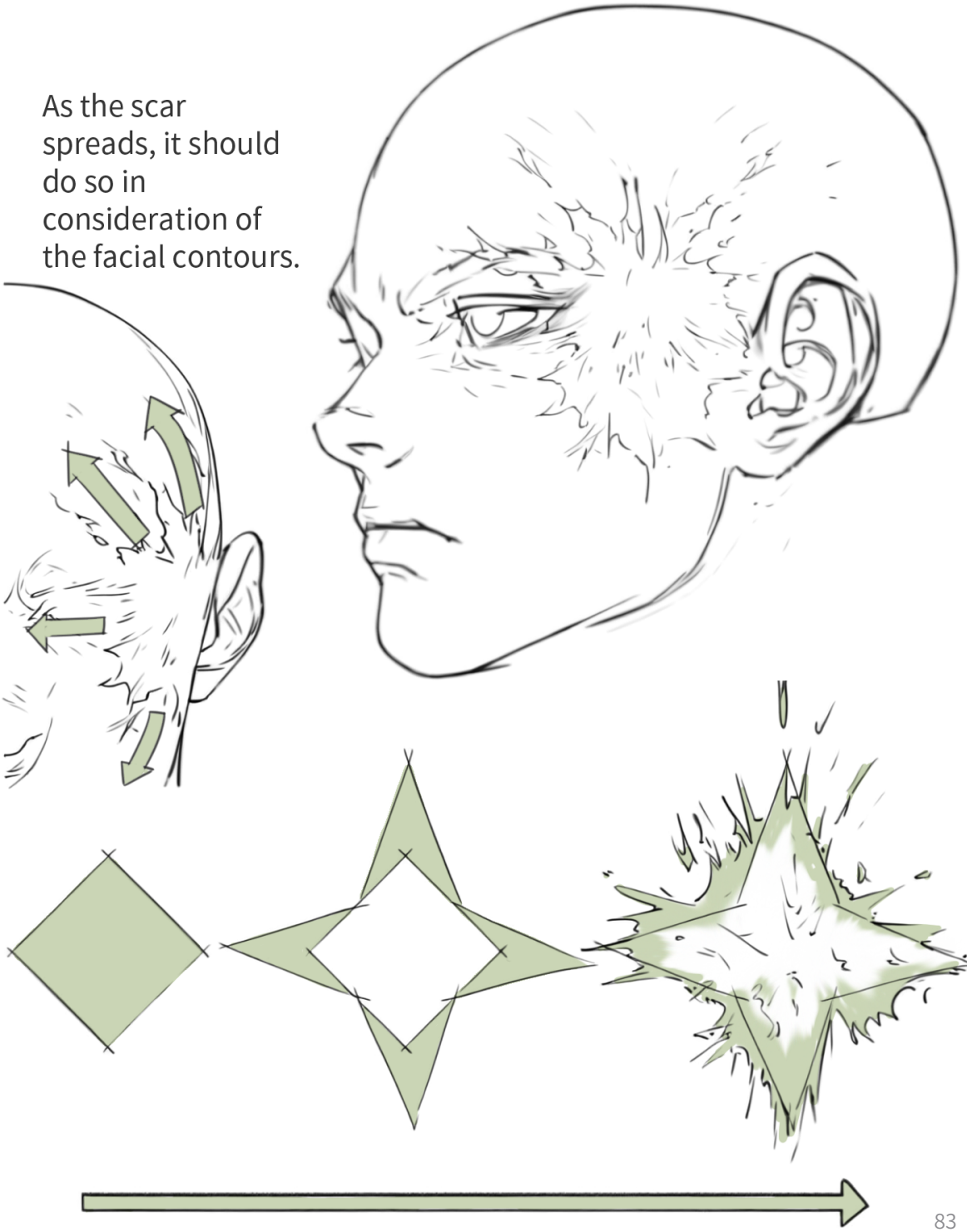




BURN SCARS 2

The scar is a burn that spreads outward from the center.

As the scar spreads, it should do so in consideration of the facial contours.



THICK BANDAGE ORDER

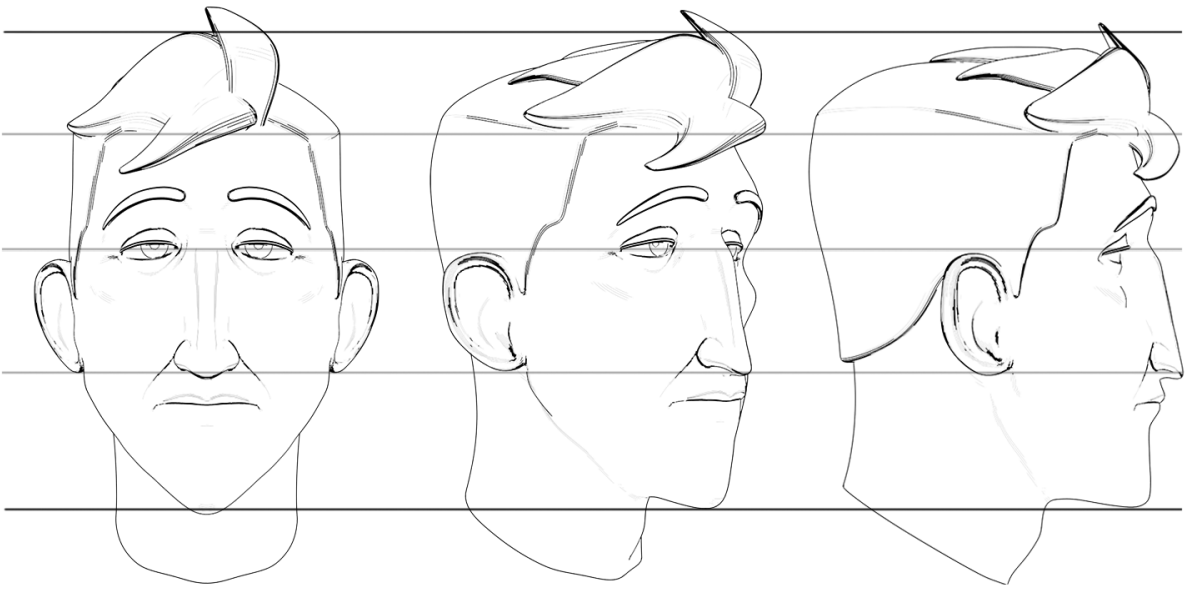
1.

2.

3.

4.

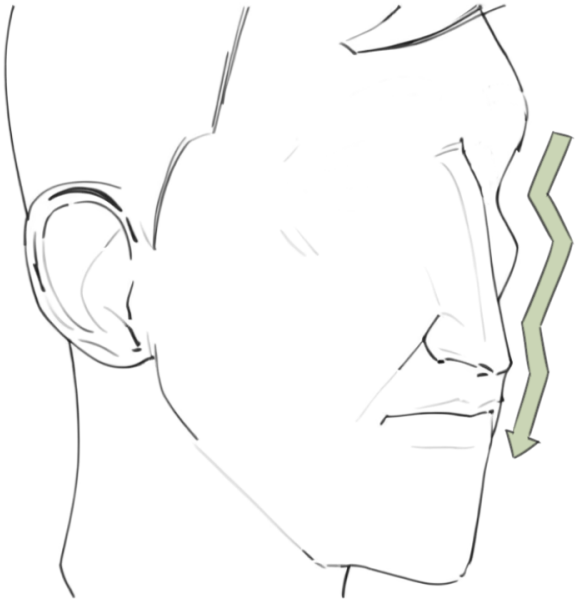
CHARACTER STYLE

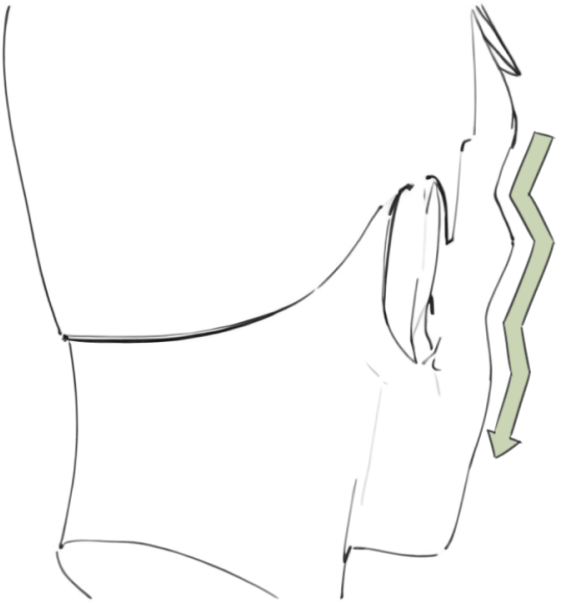


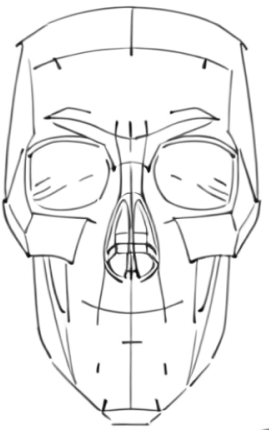
CHARACTER-1

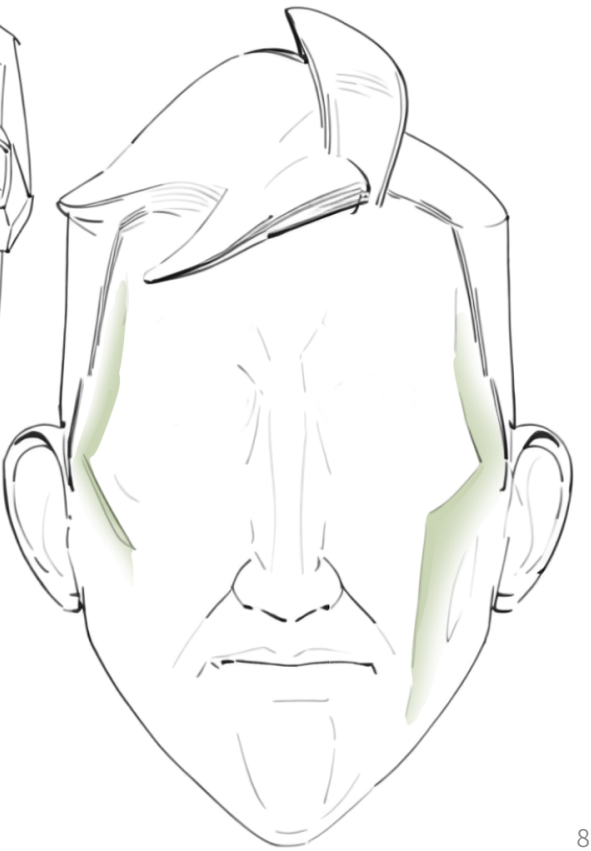
This character has a long and gaunt face, giving an overall impression of frailty and fatigue. A single strand of hair falls forward over the thin, high forehead, adding a unique charm.

EMPHASIS ON SKELETAL STRUCTURE



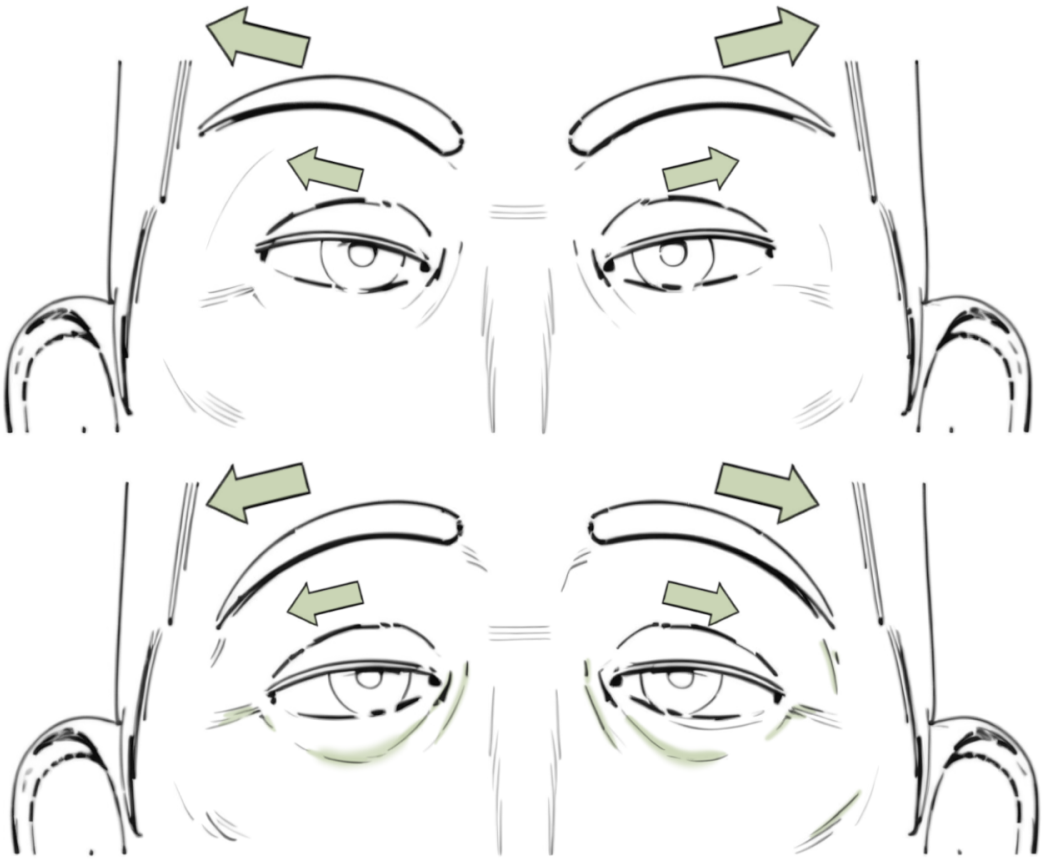






A frail character is depicted as thin, with the bones clearly visible, resembling a skeleton.This is particularly more pronounced in side views than in front views.

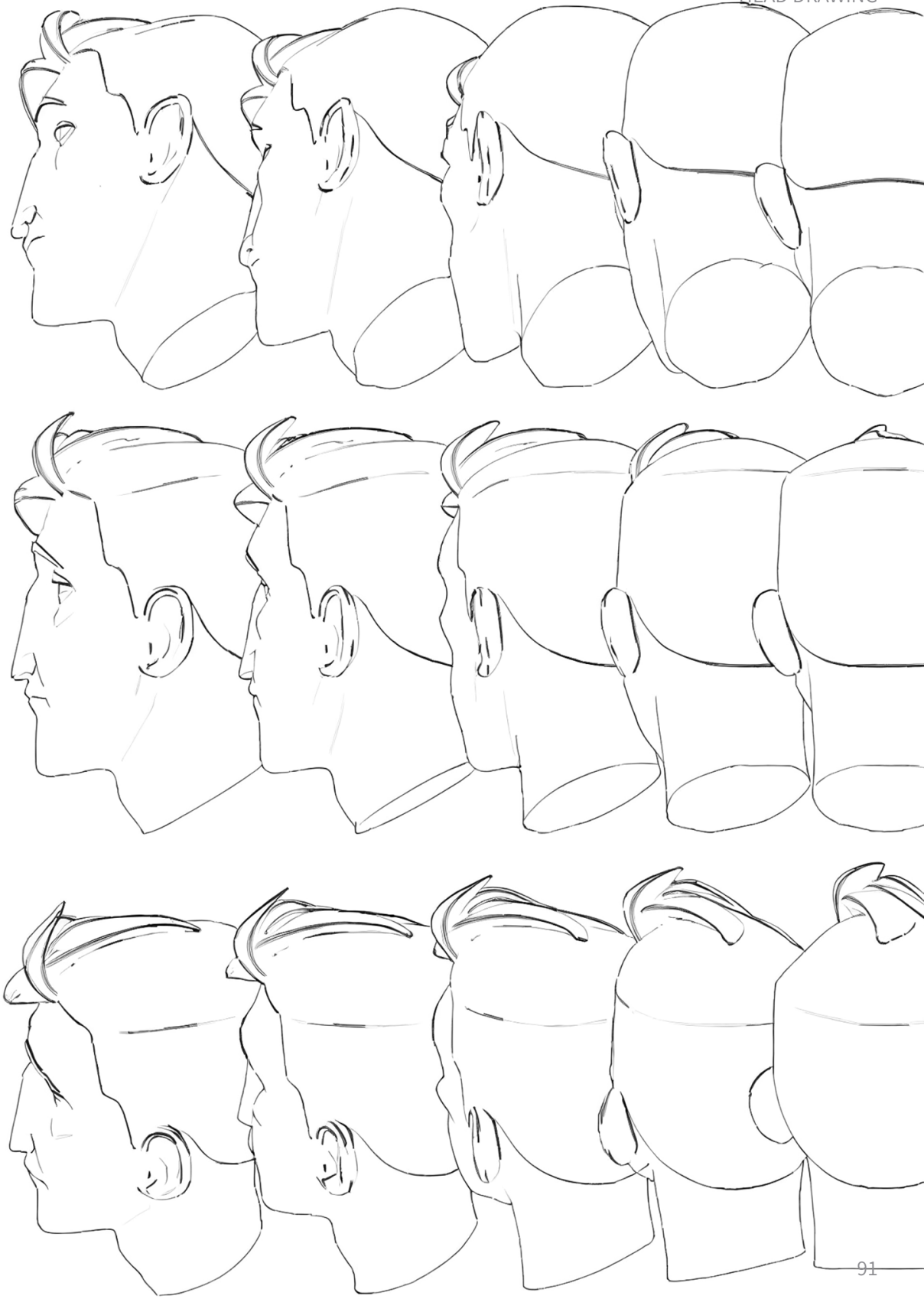
LOWERED EYEBROWS

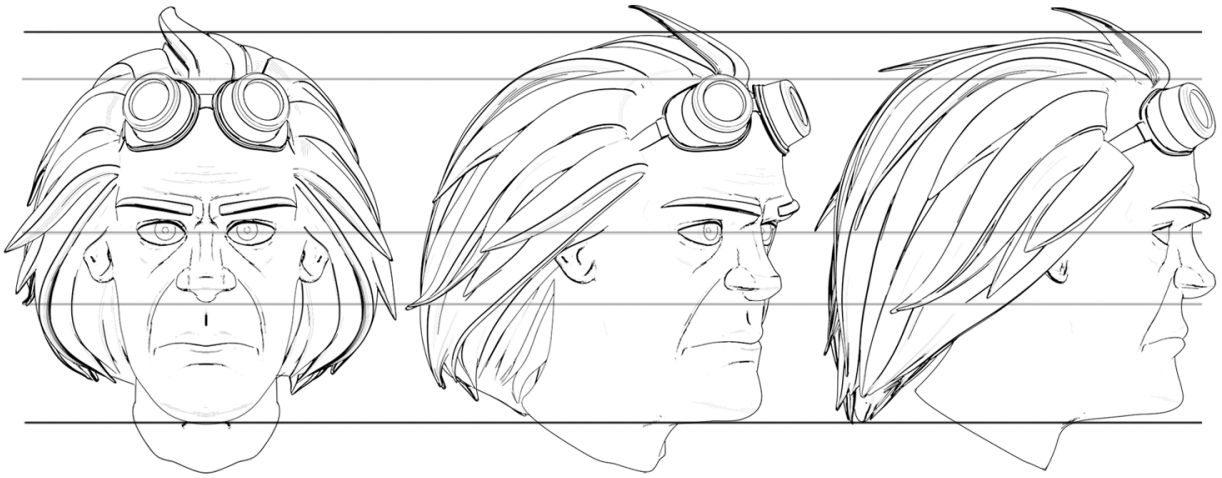


Lowering the eyebrows and the outer corners of the eyes gives a more sickly appearance than raising them. Additionally, adding wrinkles around the eyes can further emphasize this effect.

DIFFERENT STYLE DRAWING

Similarly, even subtle changes in different styles can create a wide range of emotions and situations.



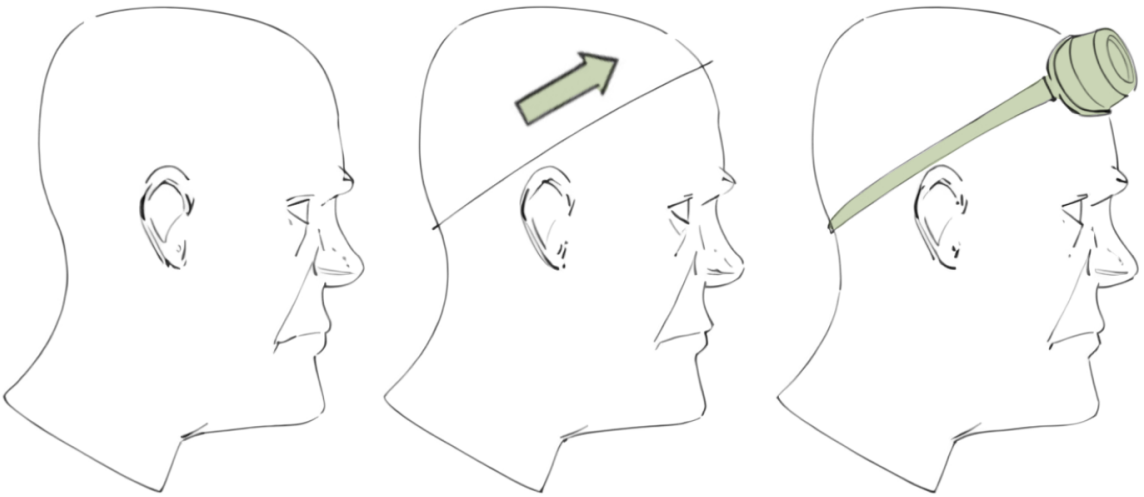


CHARACTER-2

This character has a long face and messy, long hair with goggles resting on his forehead, adding a unique touch. The goggles suggest a scientist or inventor personality, making them one of the character's defining features.

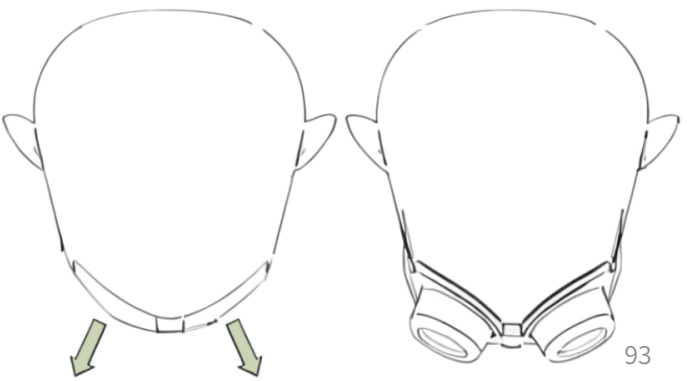
SCIENTIST'S GOGGLES

When viewed from the side, the direction of the goggles should be diagonal rather than straight.

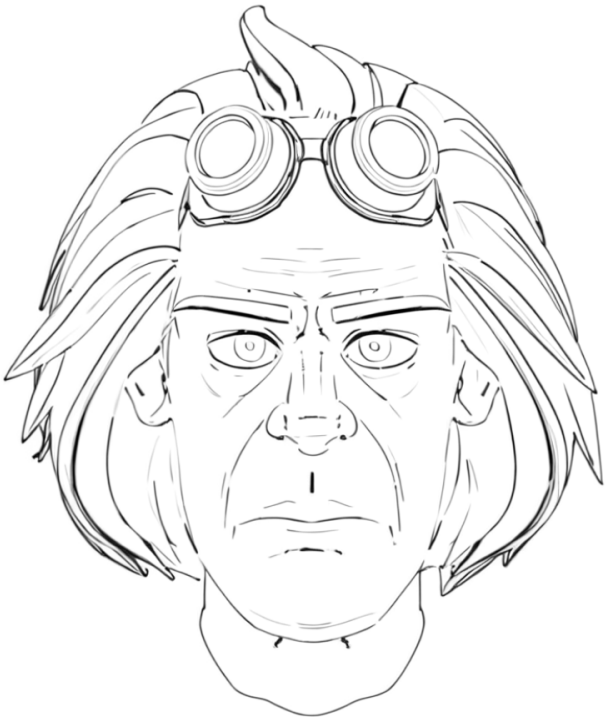


ROUNDED FOREHEAD AND GOGGLES

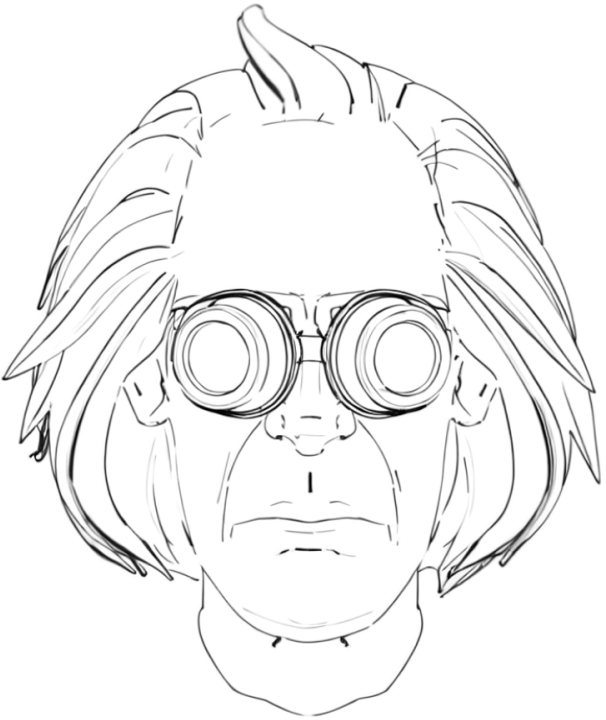
Because the forehead is rounded, the lenses of the goggles should spread out rather than align horizontally.



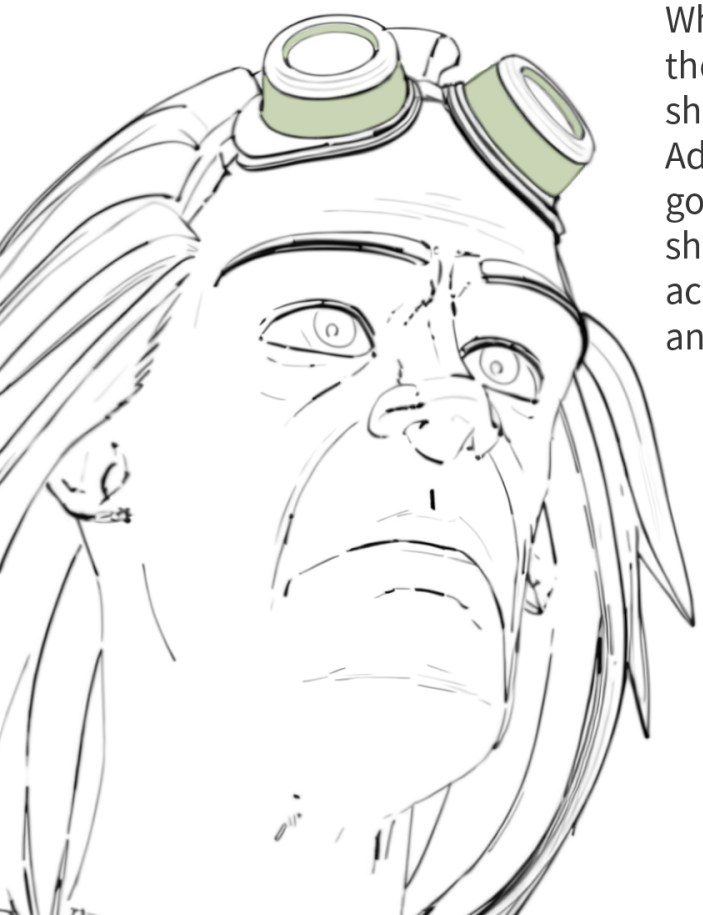
DAILY

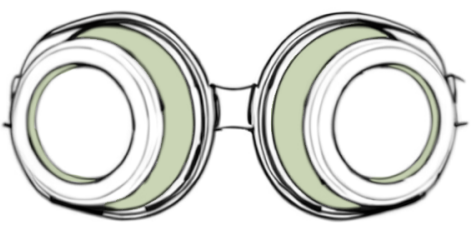


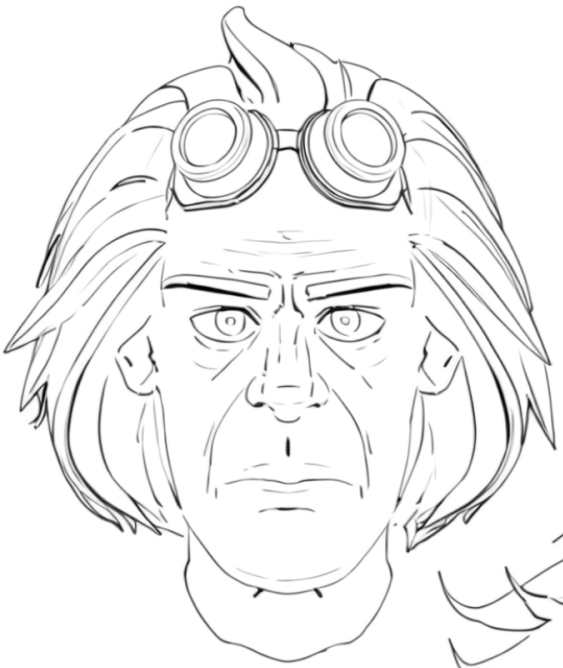
DURING RESEARCH



When goggles are positioned on the forehead, their cylindrical shape should change accordingly. Additionally, even when the goggles are on the forehead, their shape should be drawn in accordance with the viewing angle.

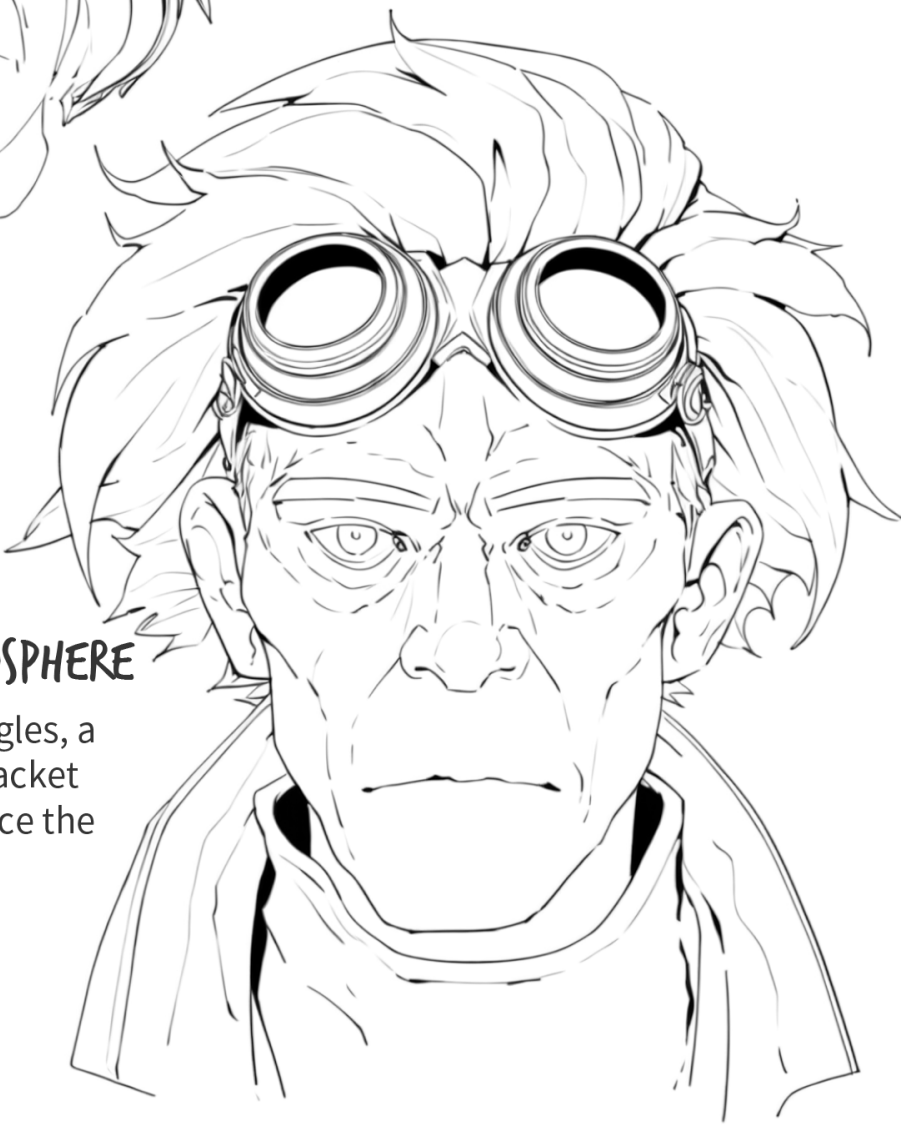






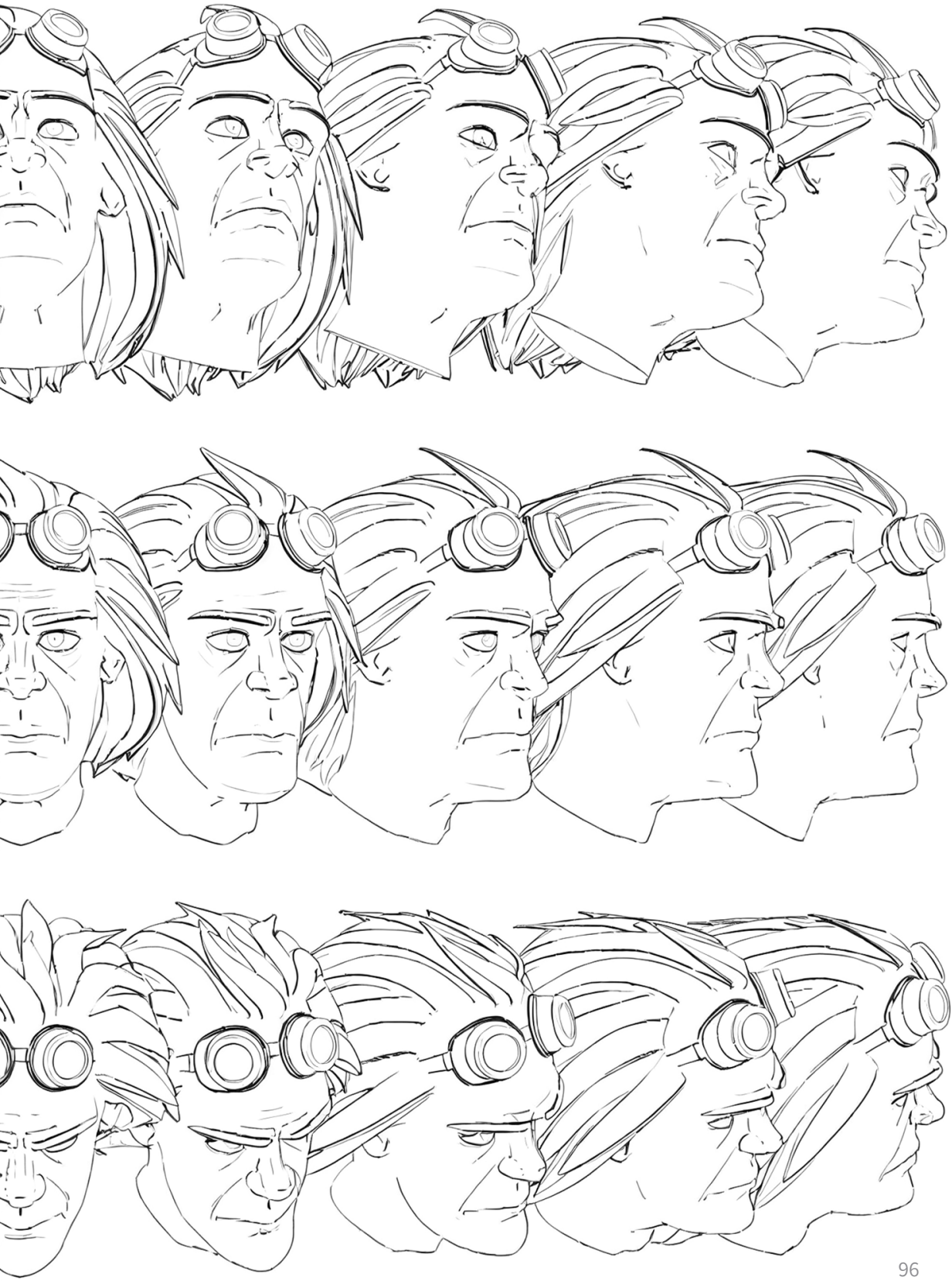
REALISTIC DEPICTION

Instead of focusing solely on the character style, make the clumps and outlines of the hair more irregular to achieve a more realistic depiction.



SCIENTIFIC ATMOSPHERE

In addition to goggles, a turtleneck and a jacket can further enhance the scientist's vibe.



CHARACTER-3

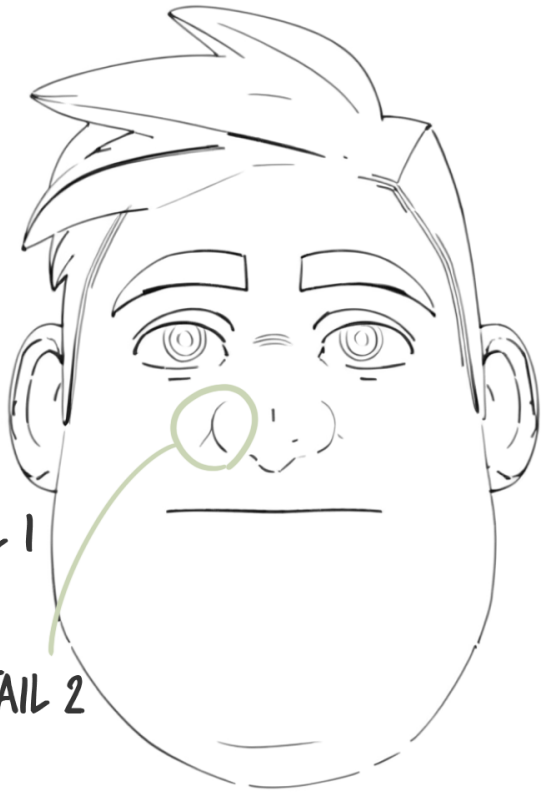
This character has an obese physique. He is characterized by a round and wide face with a short, neatly styled haircut. His large eyes give a bright and curious impression, and his small, round nose adds to his friendly image.

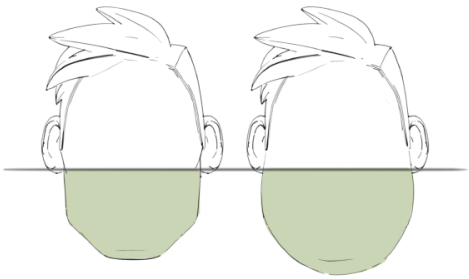
OBESE JAWLINE

In cases of obesity, avoid emphasizing the jawline in a side view. The jaw is not visible due to the excess fat.

In a three-quarter view, create a subtle line to define the boundary between the jaw and the neck.

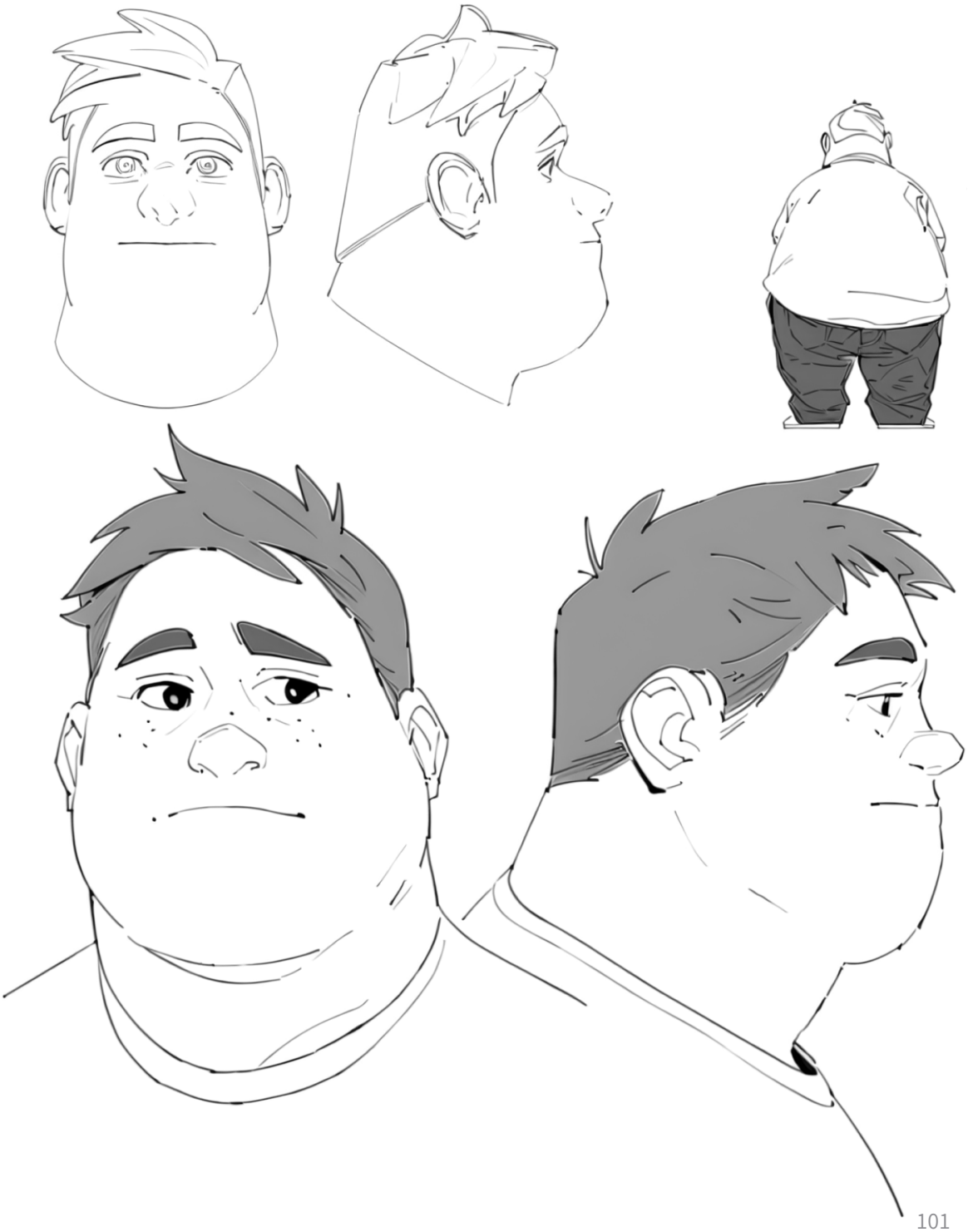
AVERAGE MEN VS. OBESITY

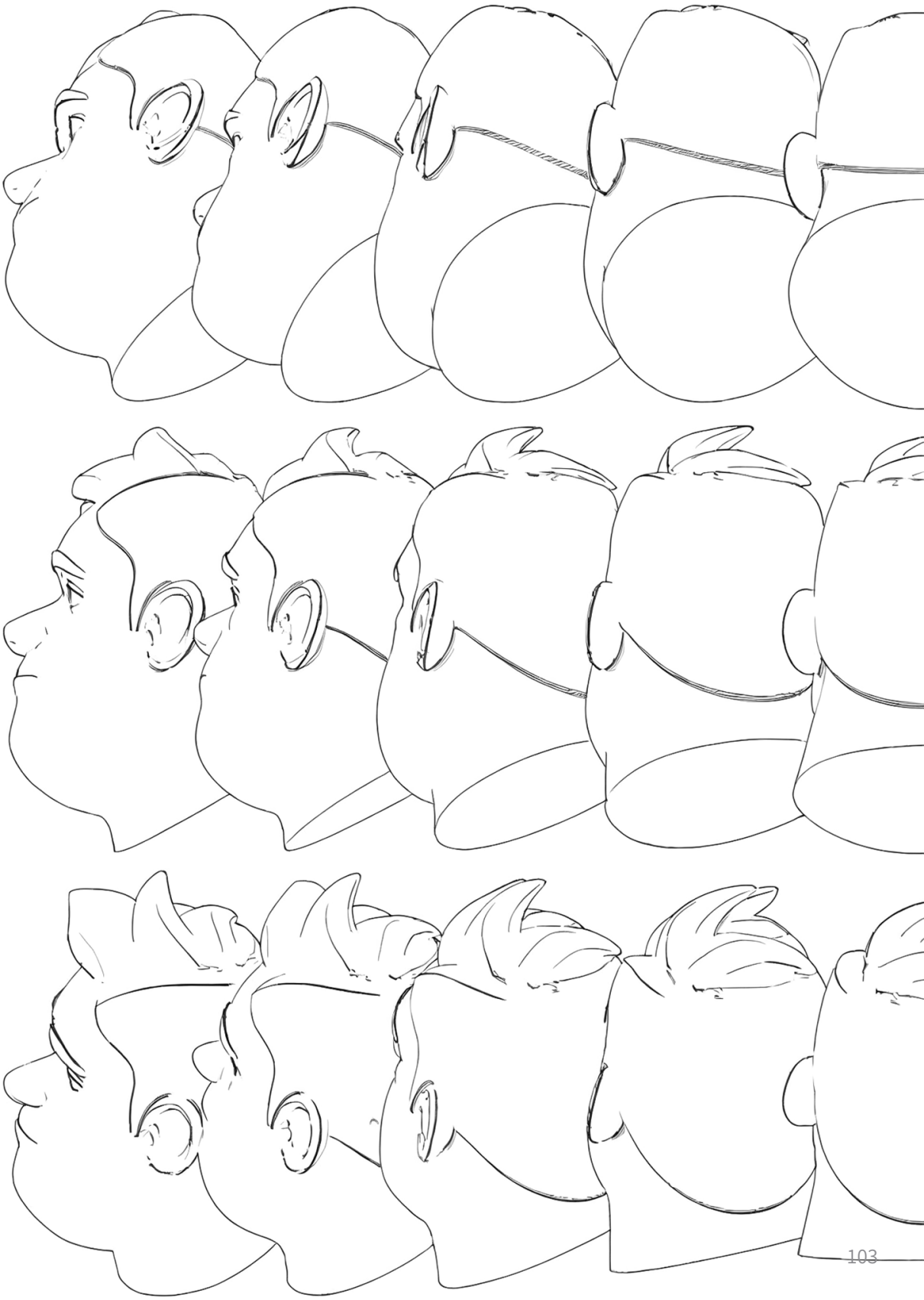


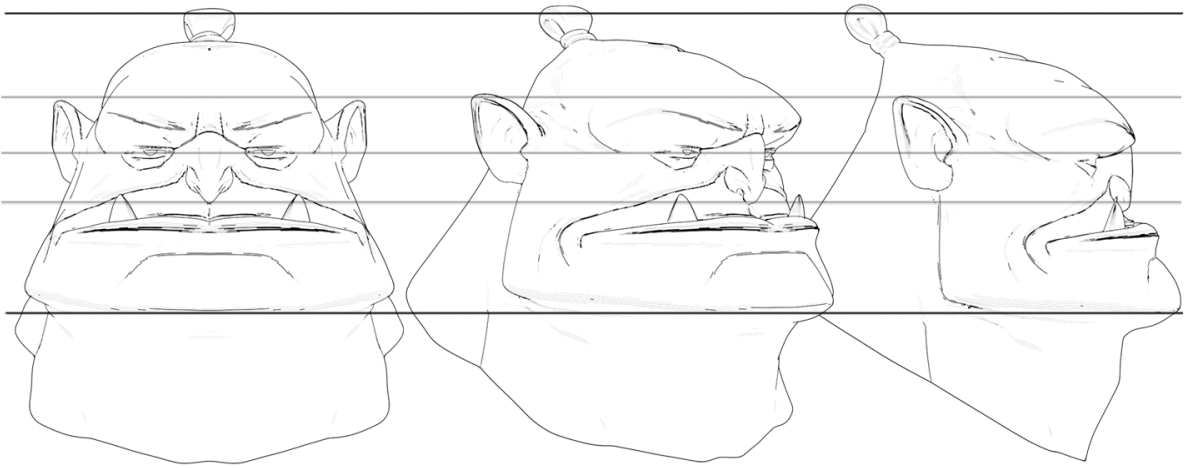


In cases of obesity, the upper part of the nose typically remains unchanged, while there are more variations below the nose. For an average man, the cheekbones can be more prominently shown, whereas for an obese character, adding details around the nose area is more effective.

DIFFERENT STYLE DRAWING

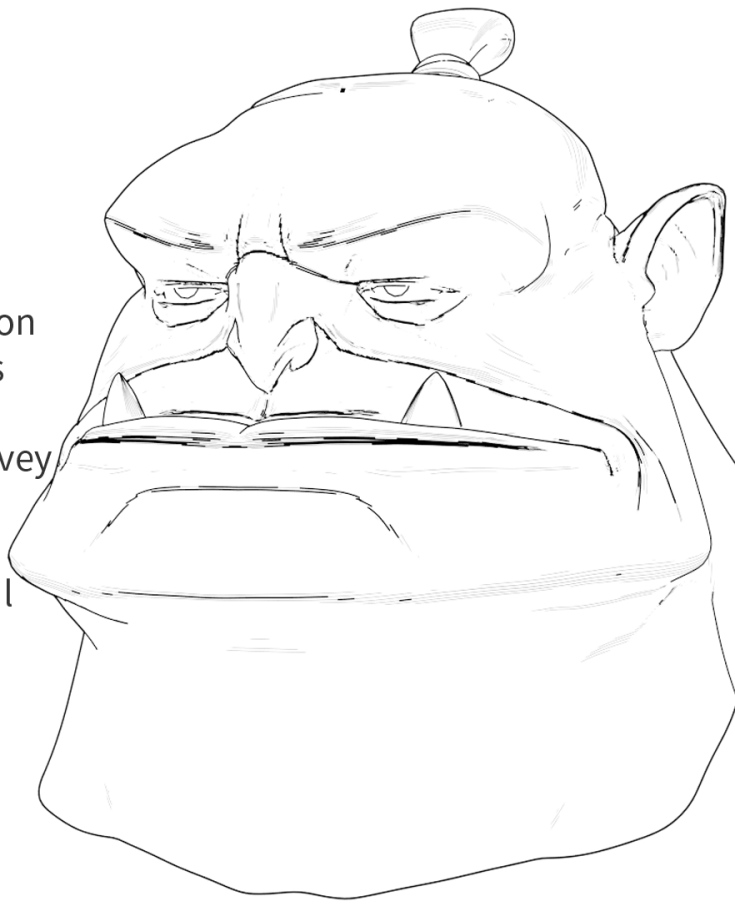




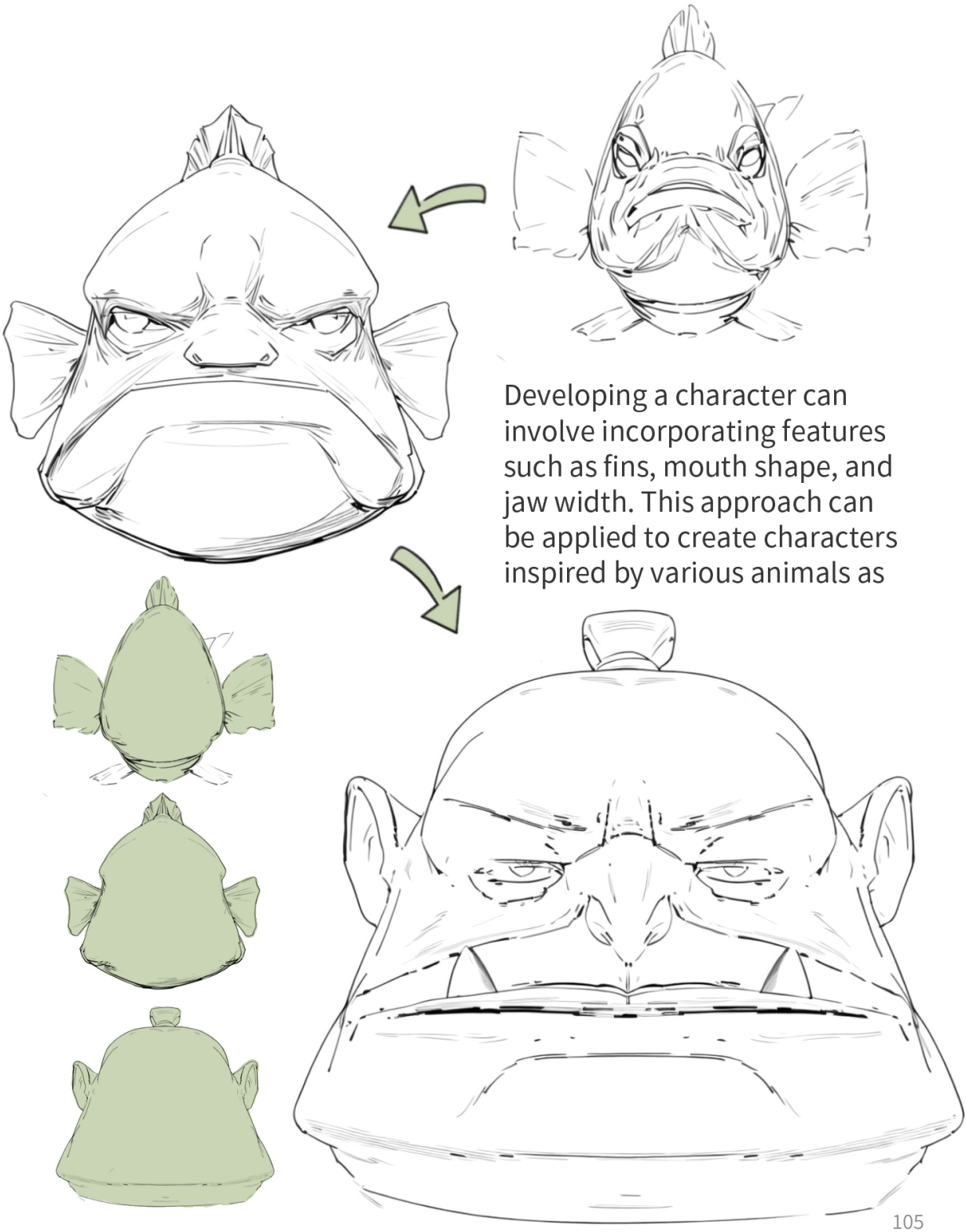


CHARACTER-4

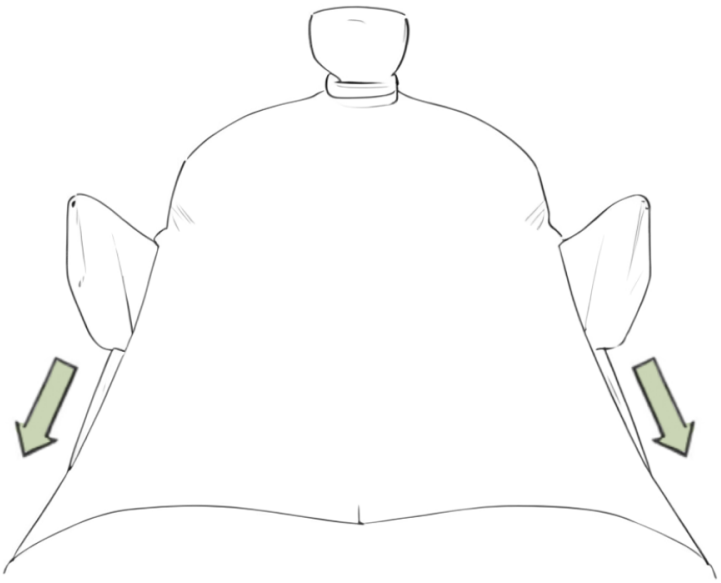
He is a character based on fish features such as fins and mouth shape. His broad jaw and neck convey overall strength and solidity, giving him the impression of a powerful warrior or monster.



INSPIRED BY THE SHAPE OF A FISH

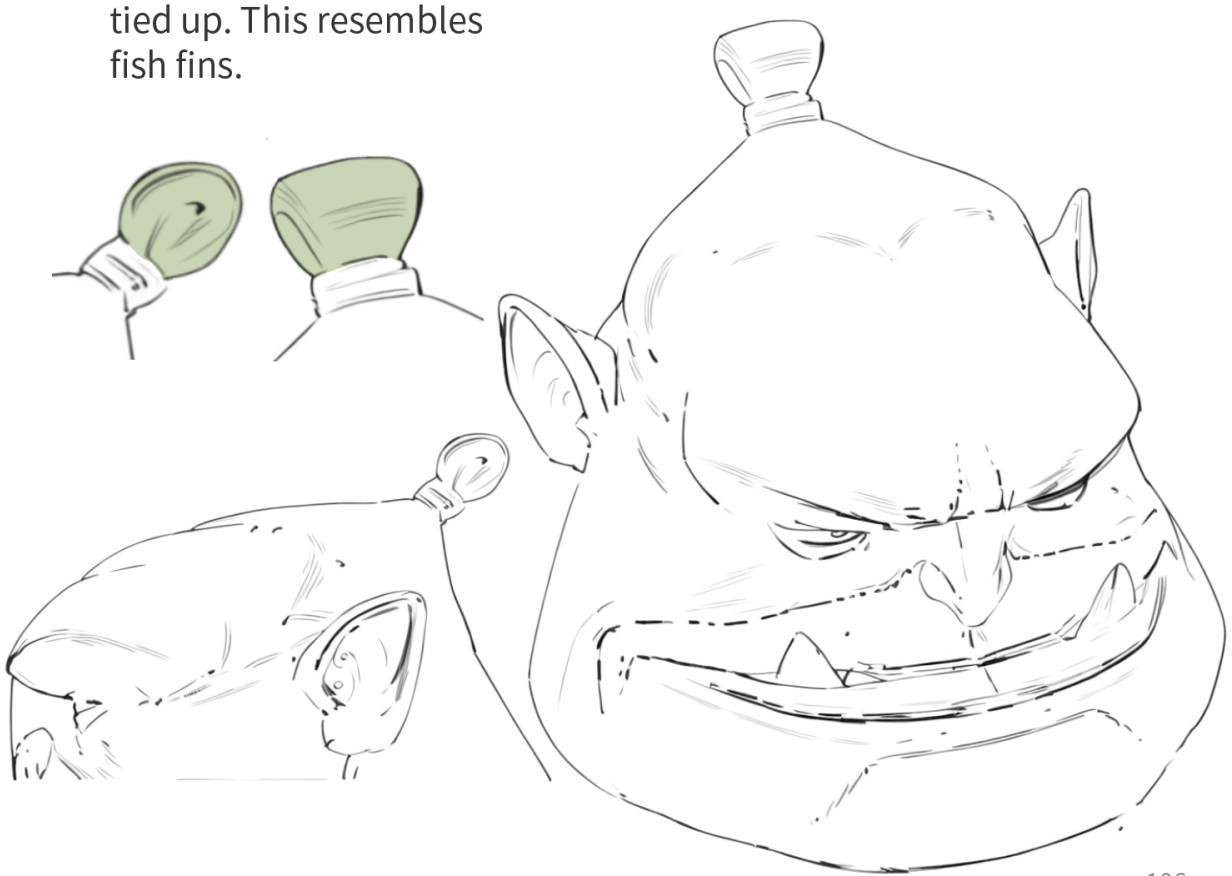


Developing a character can involve incorporating features such as fins, mouth shape, and jaw width. This approach can be applied to create characters inspired by various animals as



The jawline should also be made wide when viewed from the back.

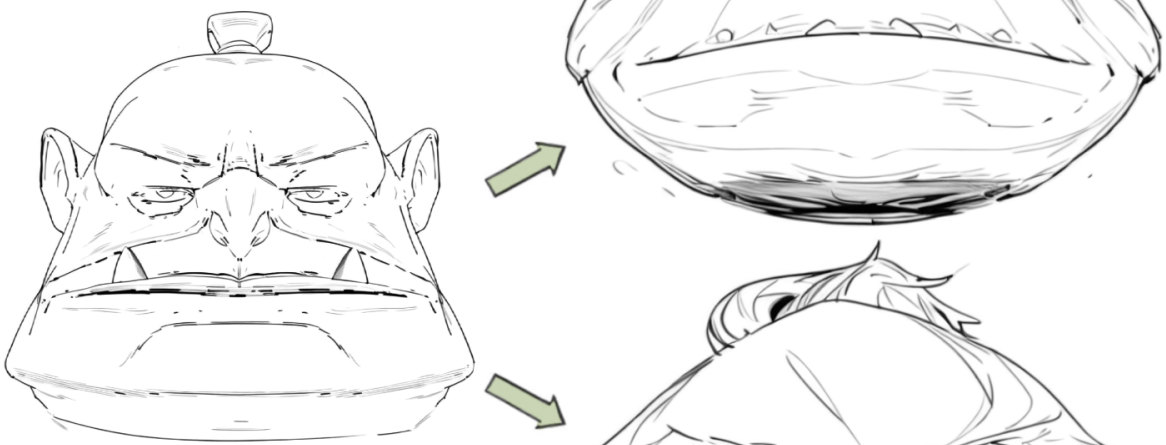
The character's hair is tied up. This resembles fish fins.



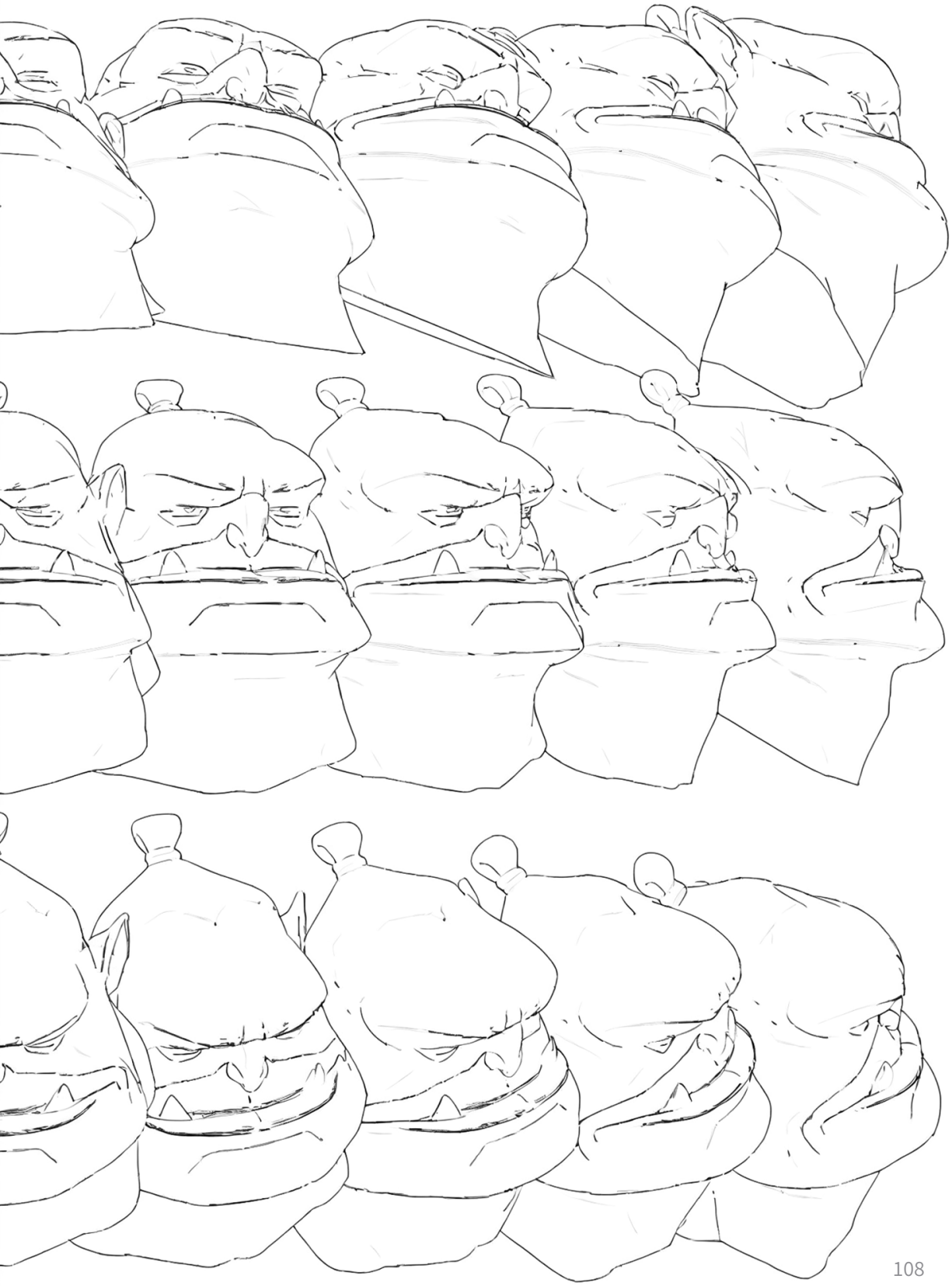
FEATURE EMPHASIS: FISH AND HUMAN

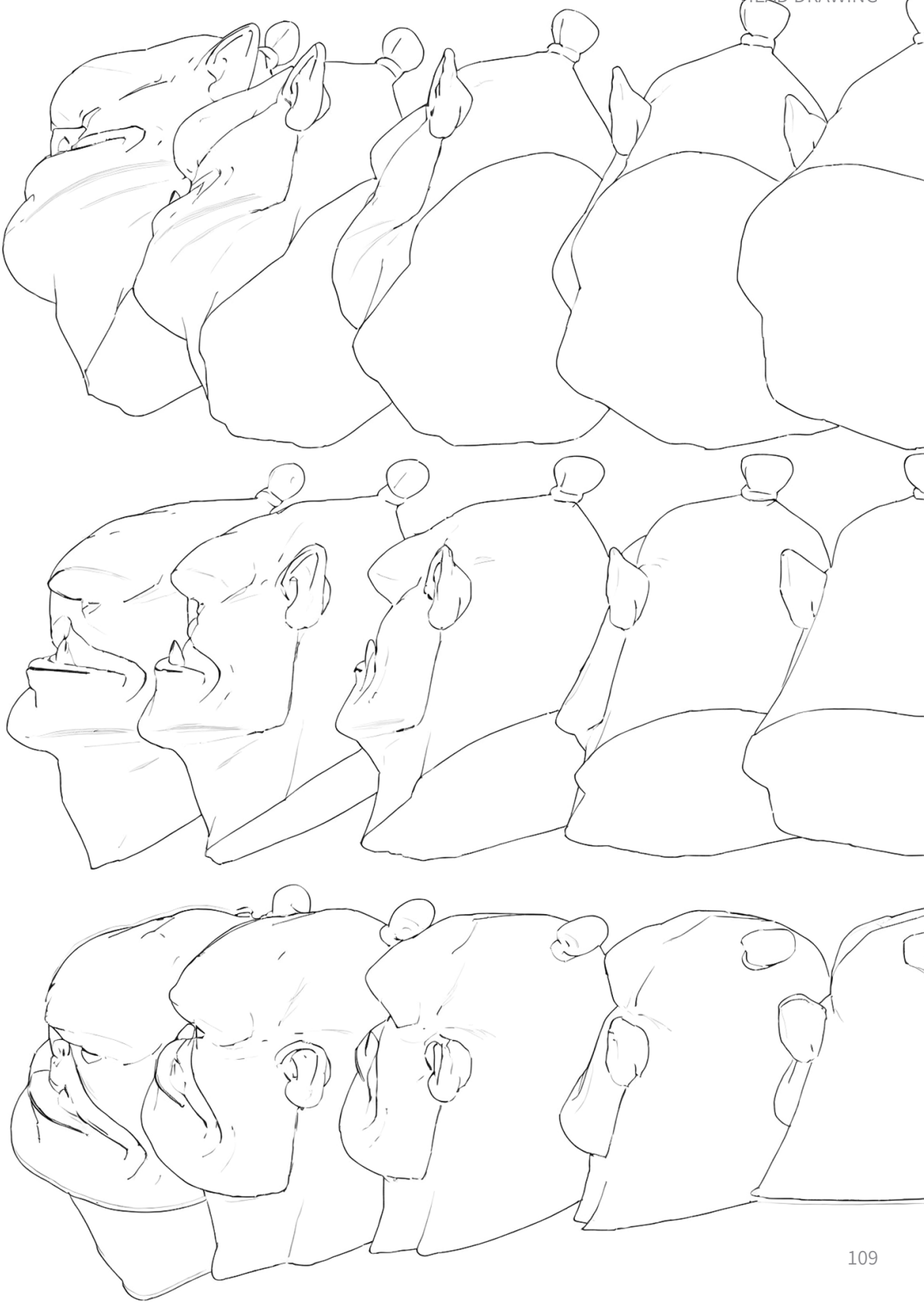
Emphasizing certain features can make the character appear more like an animal or more like a human

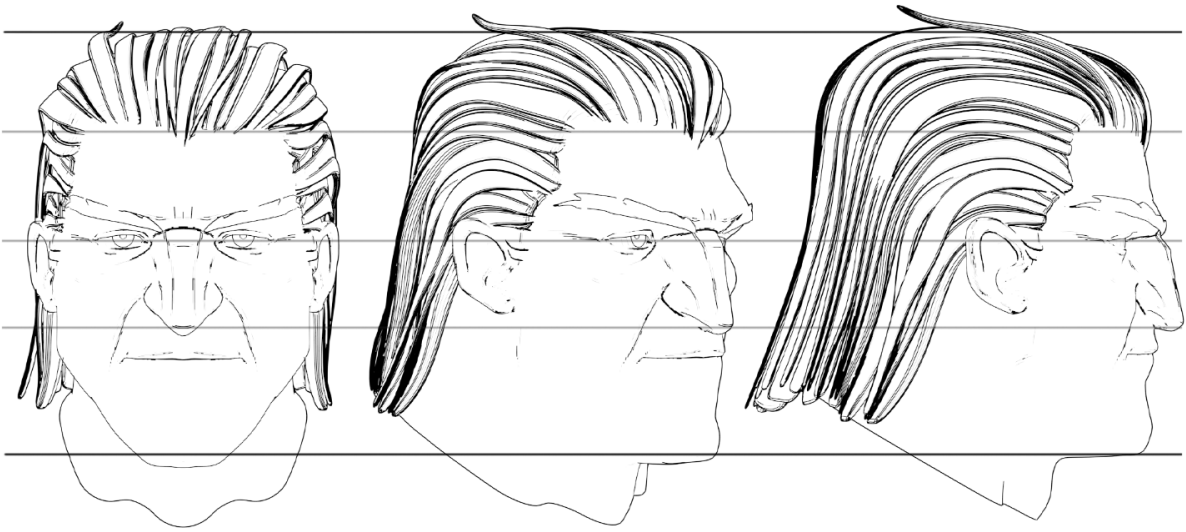
EMPHASIZING FISH FEATURES: SMOOTH SKIN AND FINS



EMPHASIZING HUMAN FEATURES: EARS AND HAIR





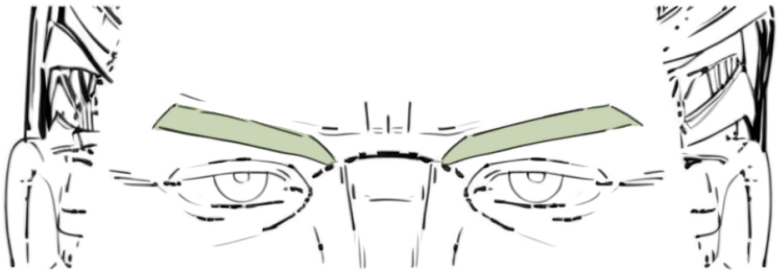


CHARACTER-5

This character has a robust and imposing presence, with a broad and angular face. His high forehead is accentuated by slicked-back hair that gives him a stern and intimidating look. The hair is meticulously styled, with each strand combed back, highlighting the character's meticulous and disciplined nature.

STRONG EXPRESSION CHARACTER

To make a male character appear more intense, extend the eyebrows outwards on both sides.

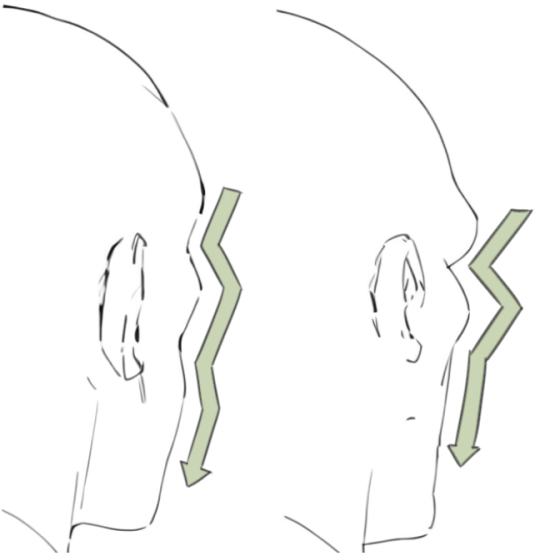


Removing the eyebrows can also make the character appear more powerful.

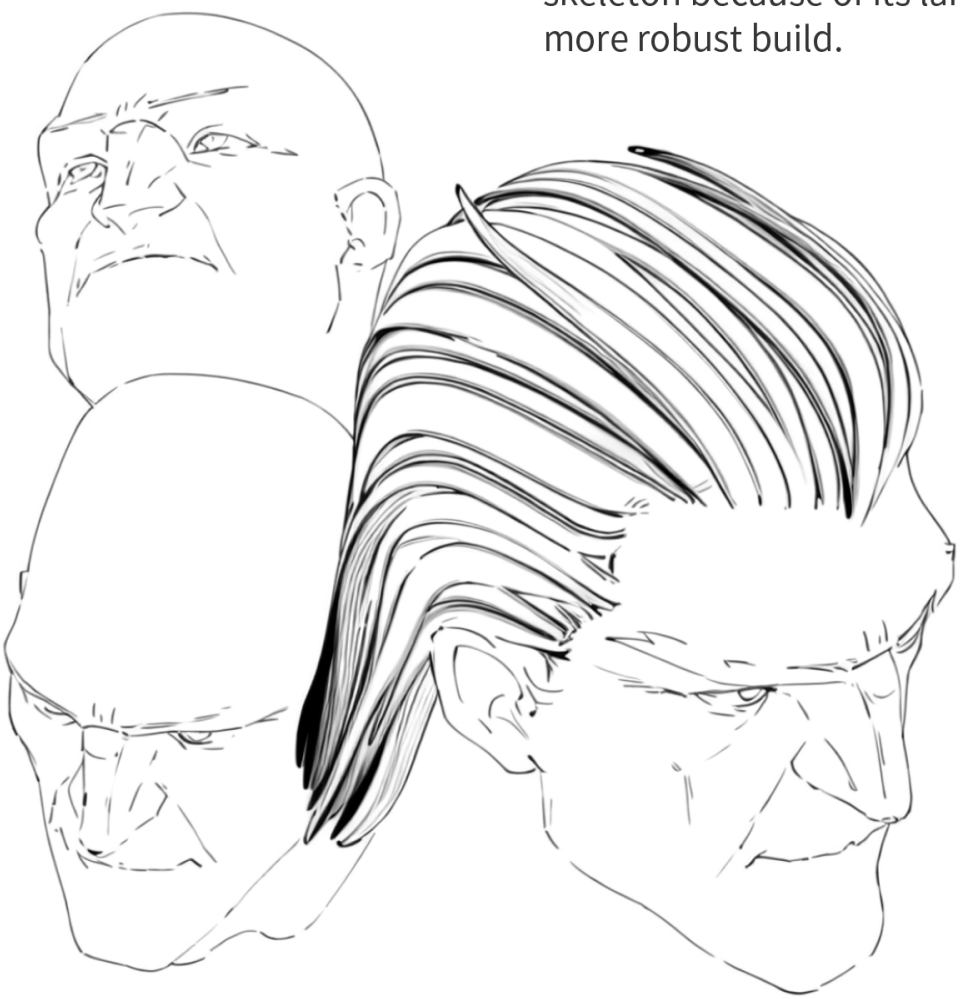
HAIR AND EYEBROWS

From the front view, the eyebrows should touch the hairline, but from a three-quarter view, they should be positioned slightly away from it.

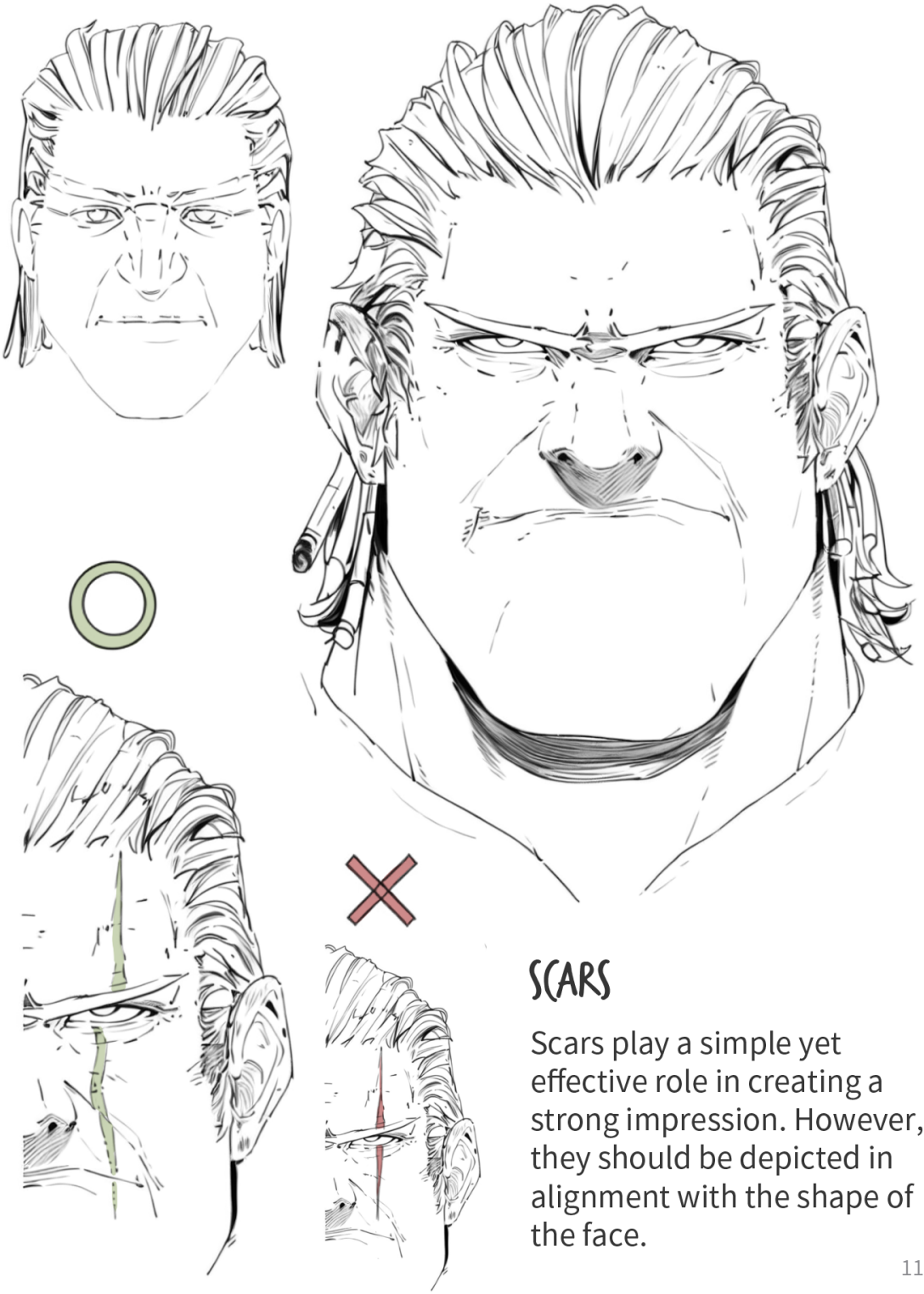
STRONG IMPRESSIONS AND VISIBLE SKELETONS



A character with a strong impression also has a visible skeleton, similar to a frail character. However, while a frail character's bones are prominent due to a lack of flesh, a character with a strong impression has a pronounced skeleton because of its larger, more robust build.

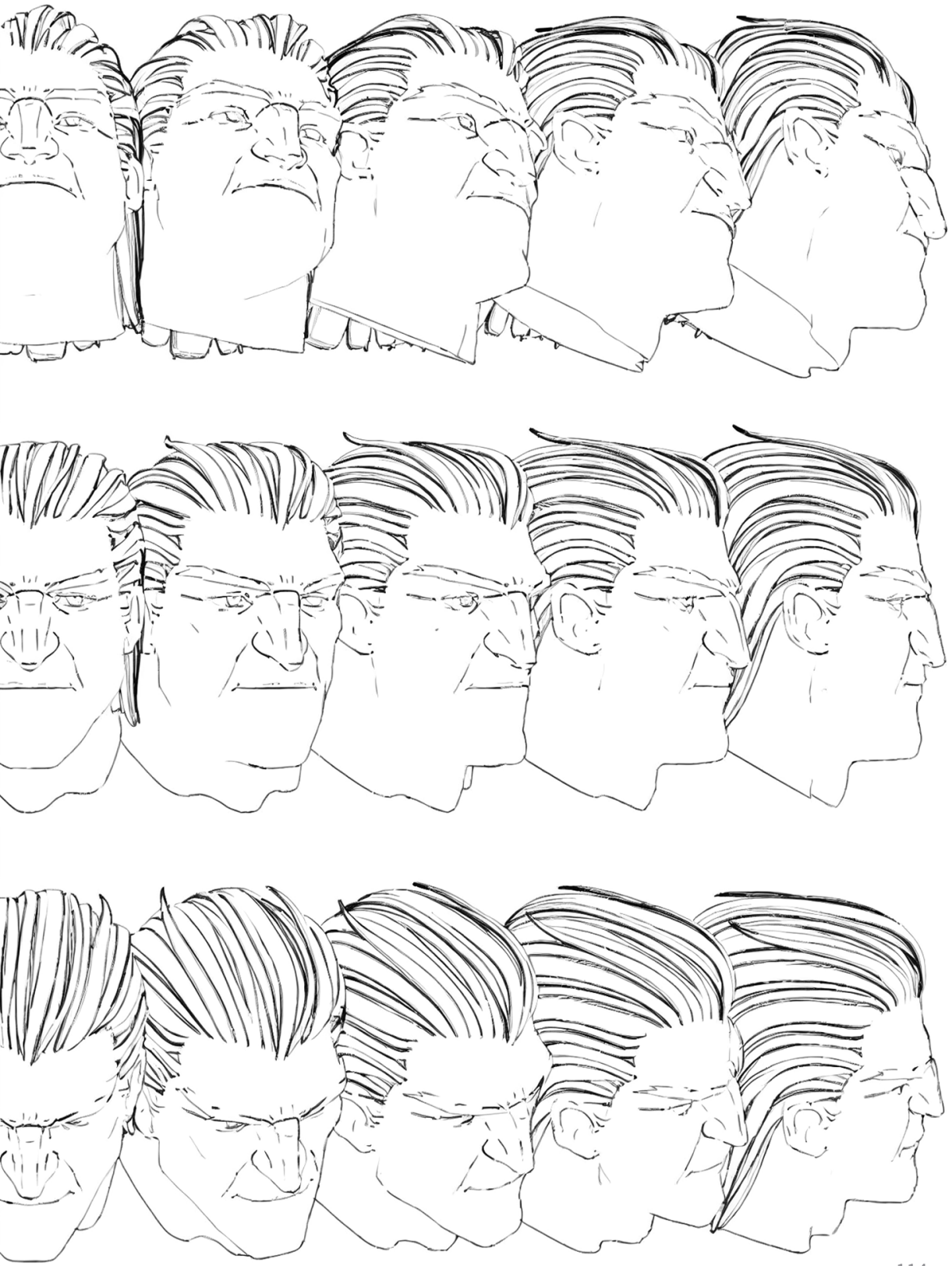


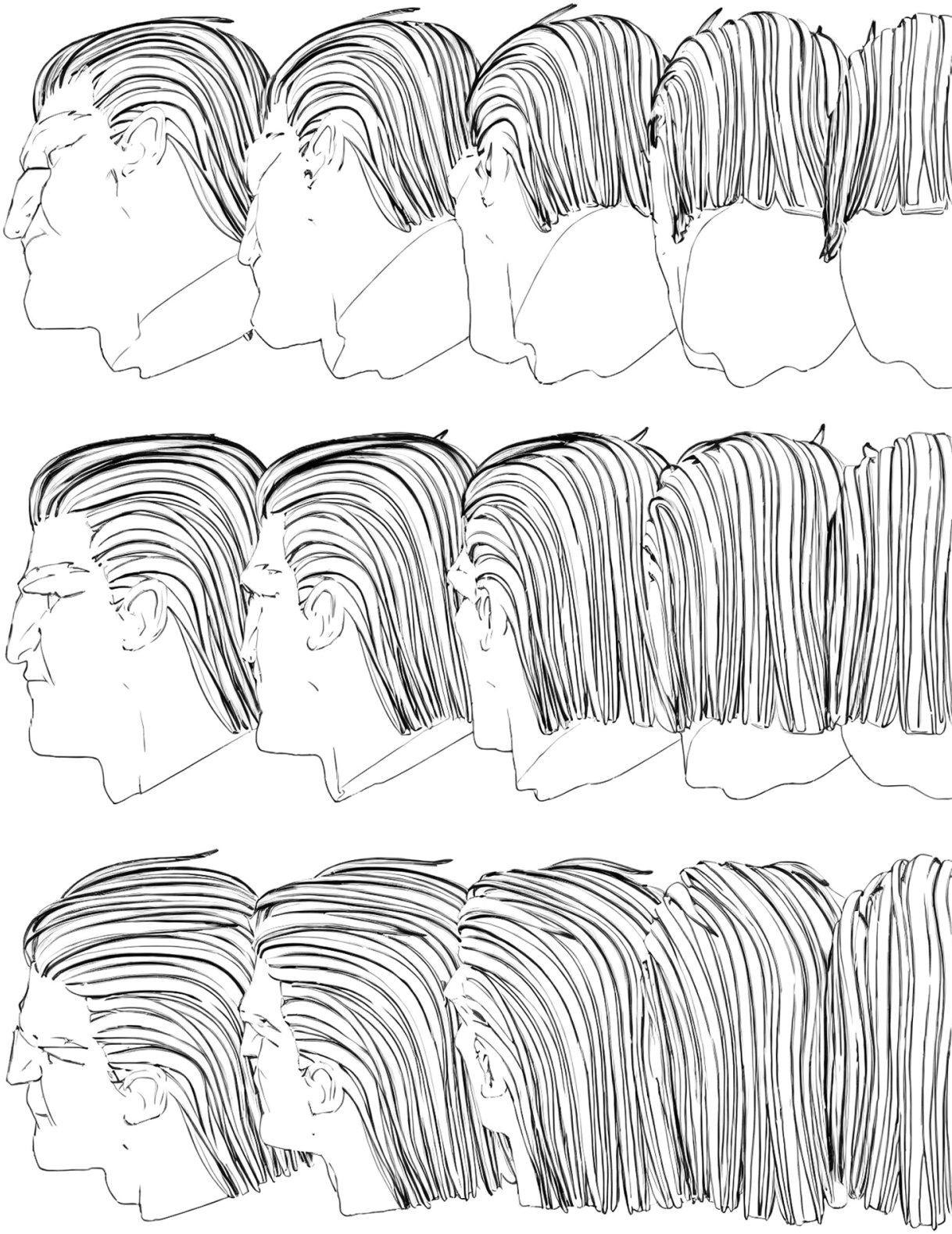
STRONG IMPRESSIONS AND SCARS

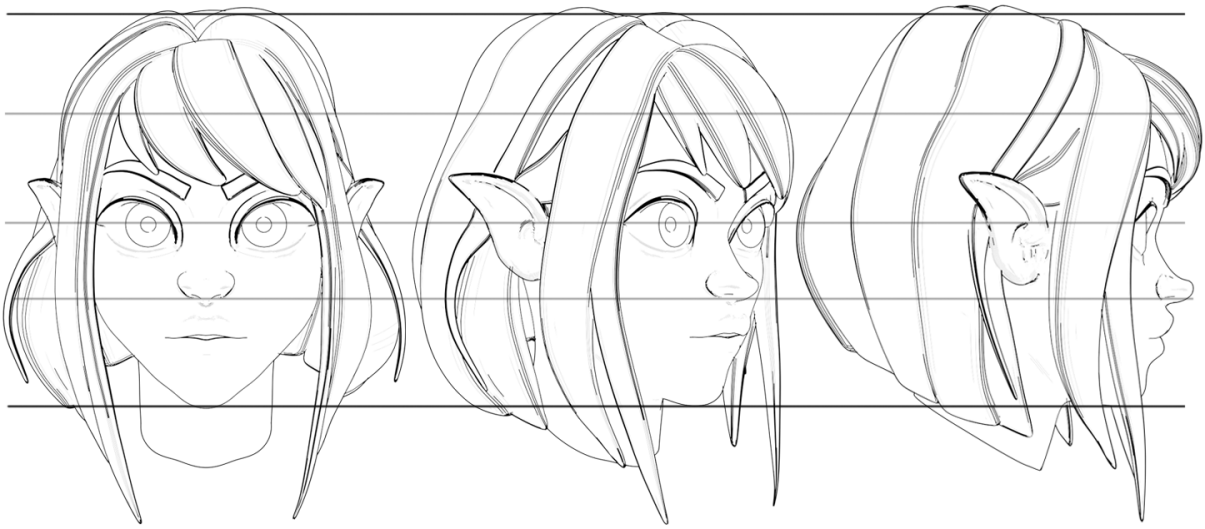


SCARS

Scars play a simple yet effective role in creating a strong impression. However, they should be depicted in alignment with the shape of the face.

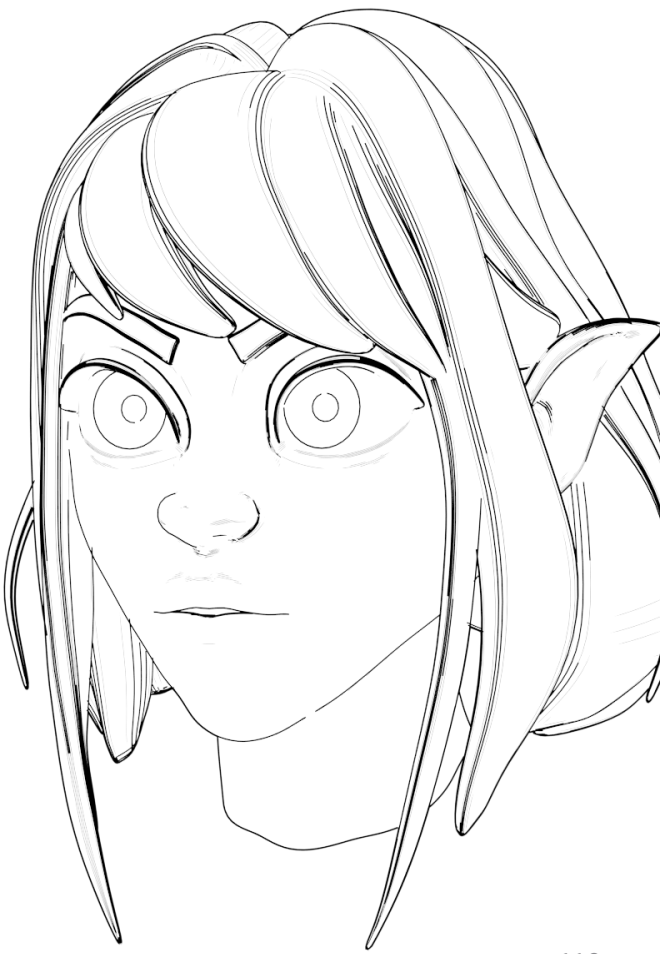






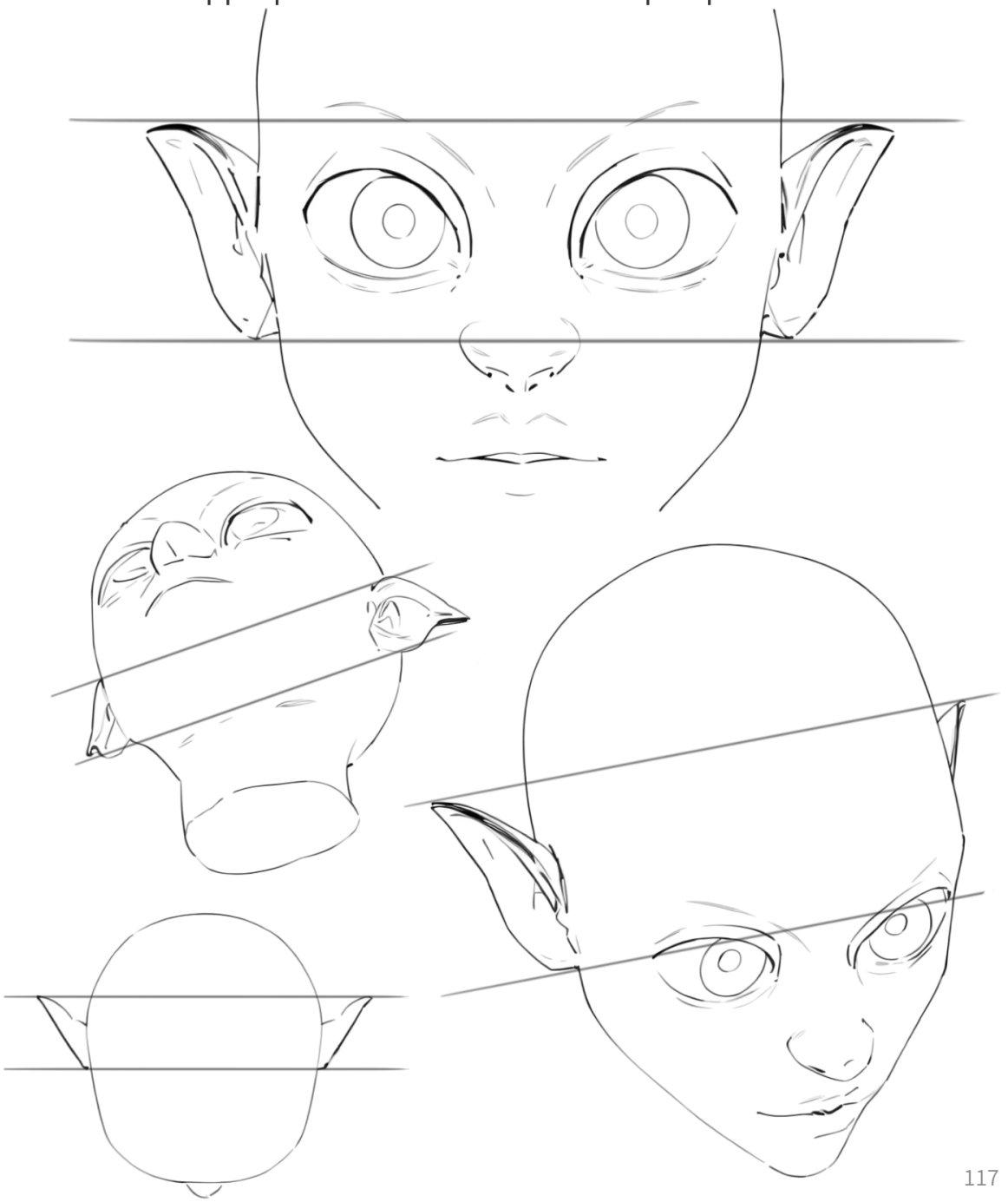
CHARACTER-6

This character has large eyes and overall soft facial contours. The most notable feature of this character is the pointed ears, which suggest that the character is not human, but rather an elf or another fantasy race.

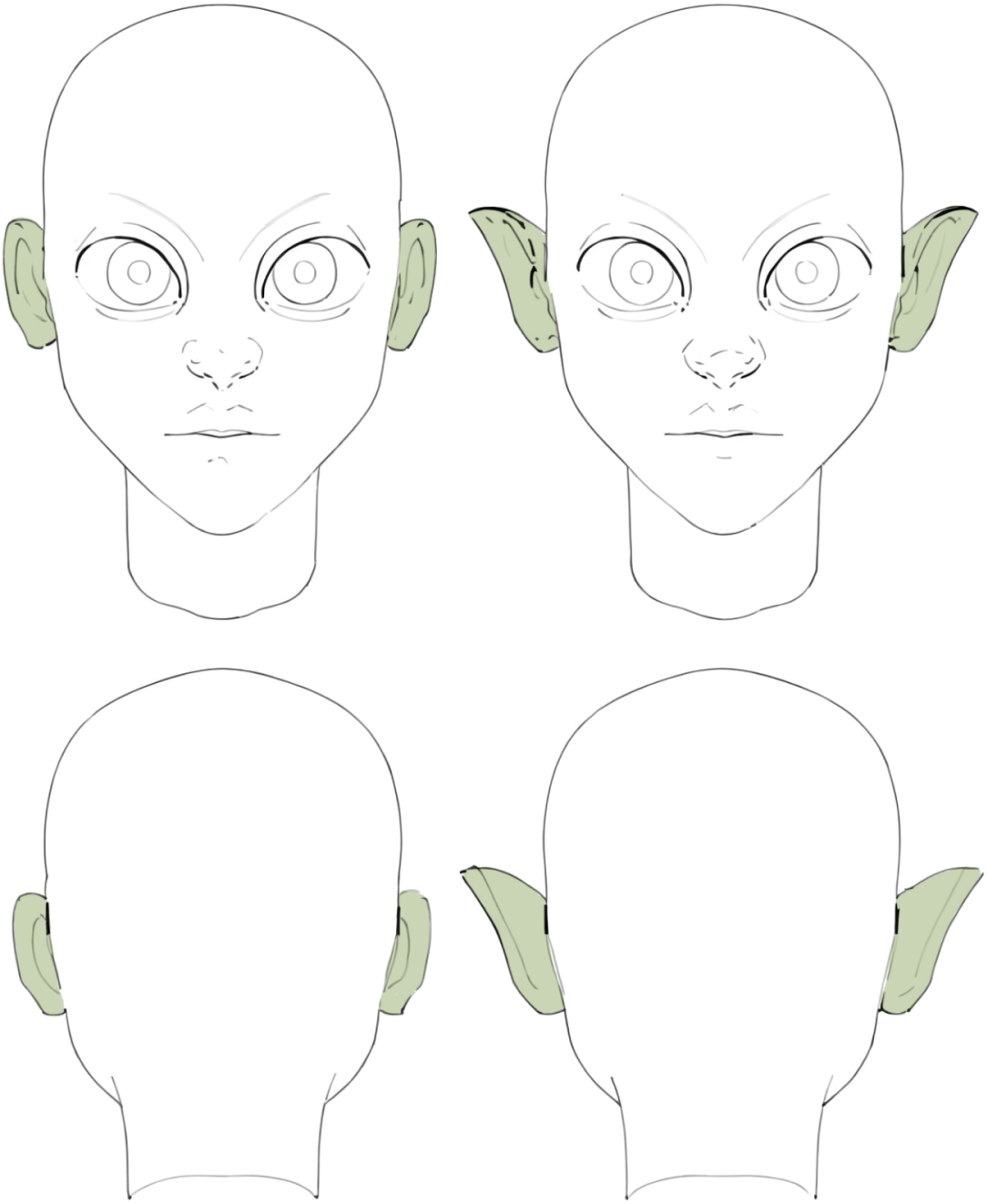


EARS FROM DIFFERENT ANGLES

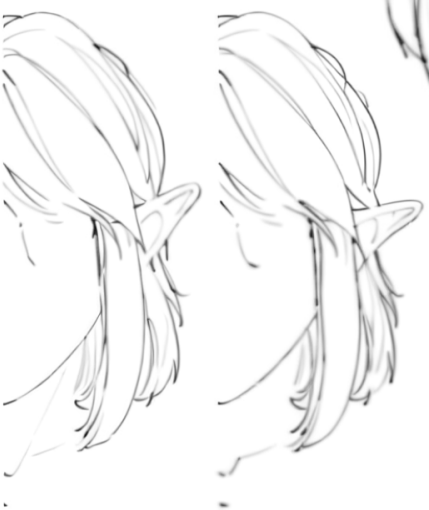
Elves have long ears that can be visible from various angles, including profile views. Taking into account the size and angle of the ears, they should be depicted at the appropriate scale from different perspectives.

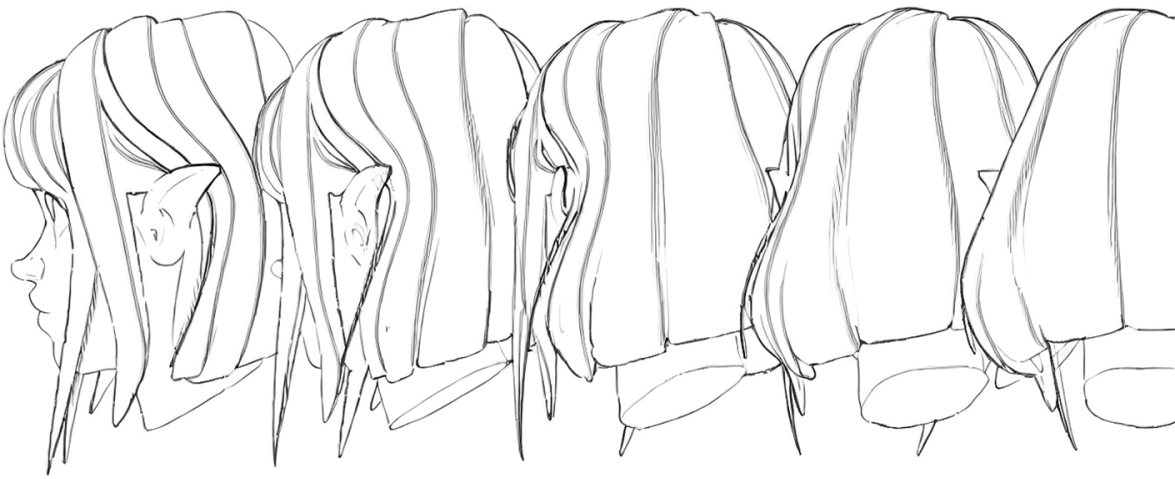


COMPARISON OF HUMAN AND ELF EARS

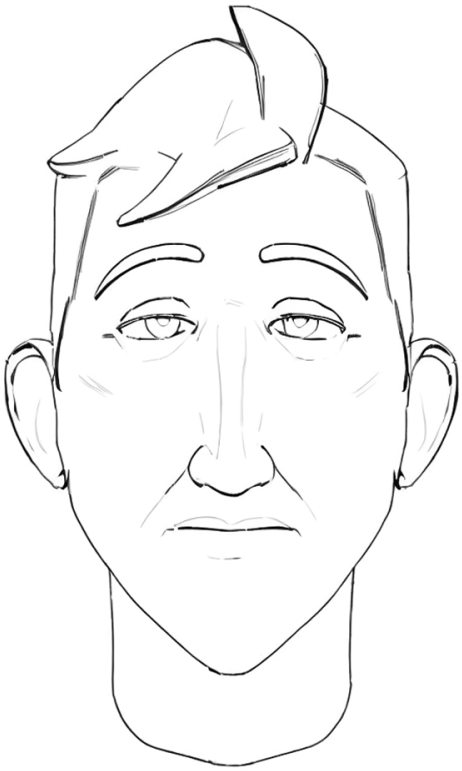


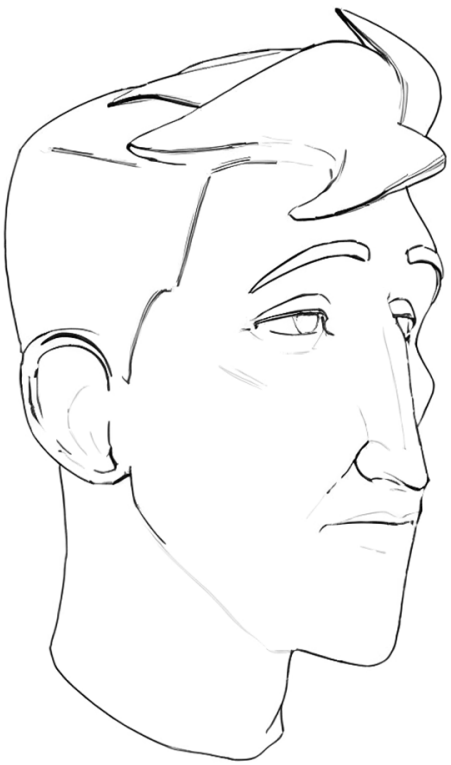
DIFFERENT STYLE DRAWING

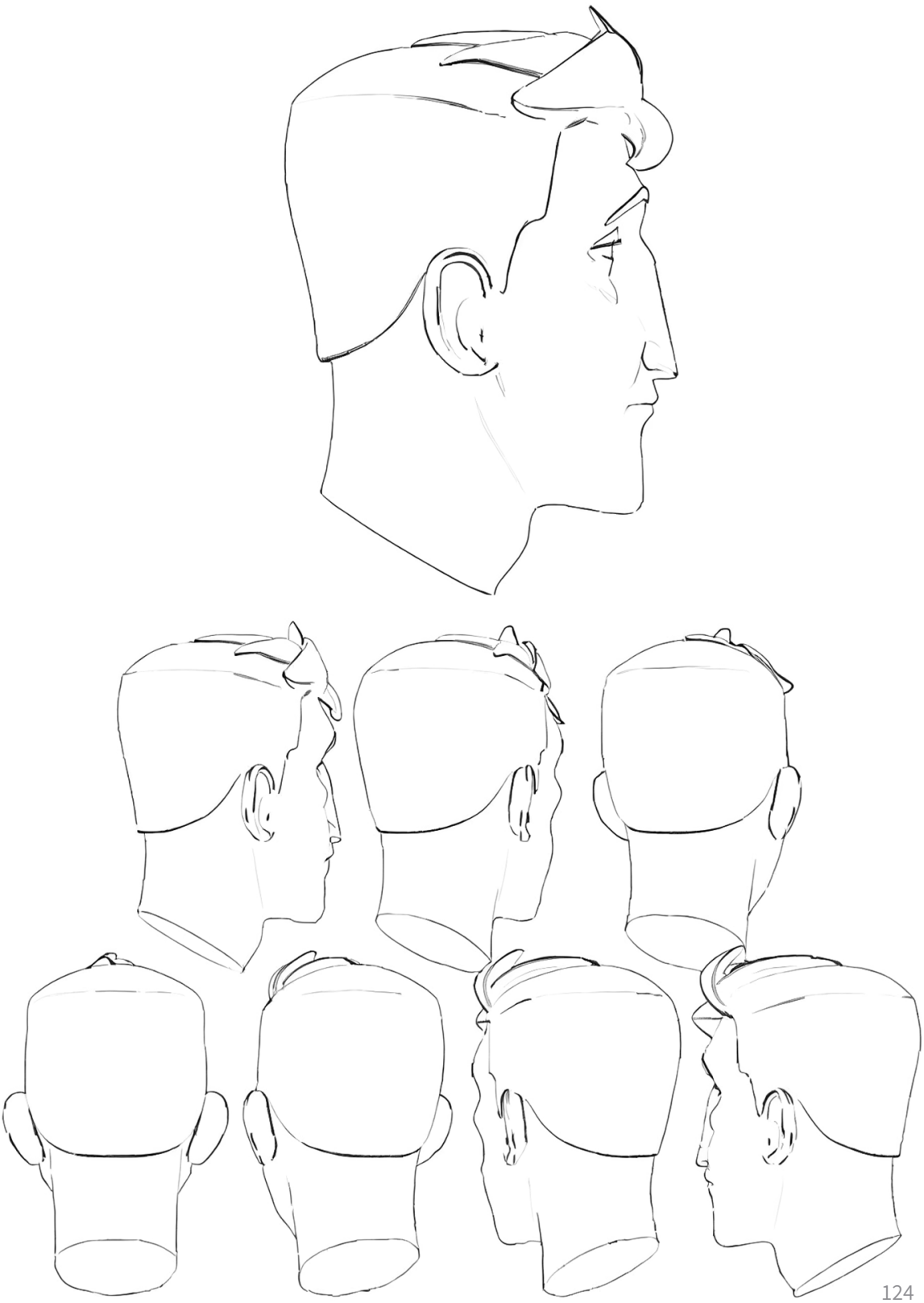


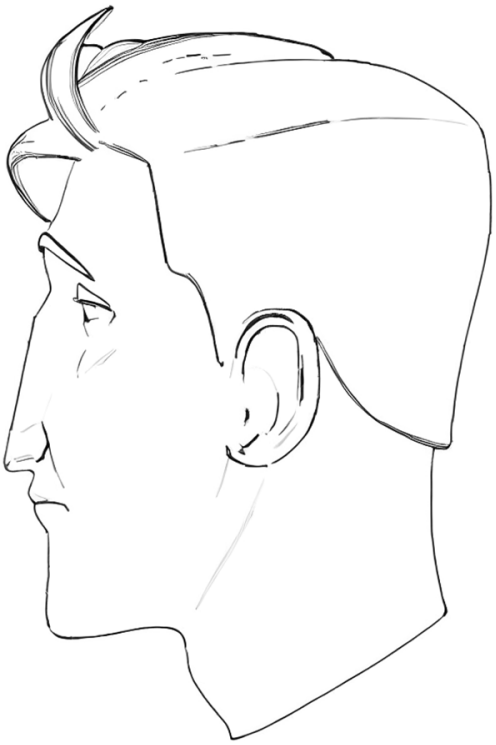


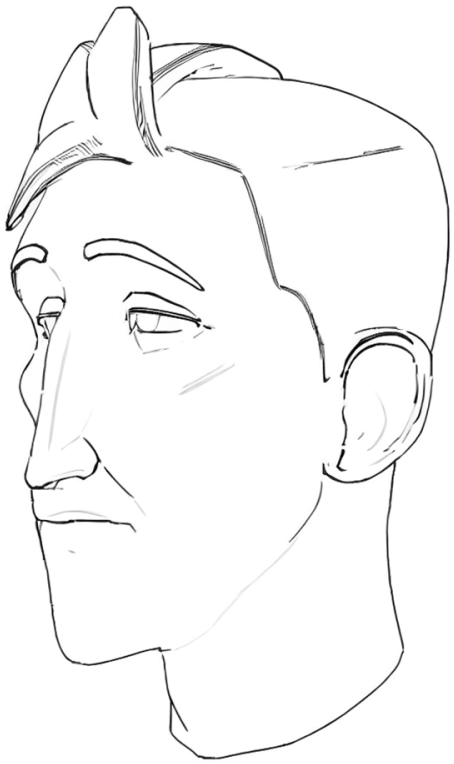
CHARACTER STYLE

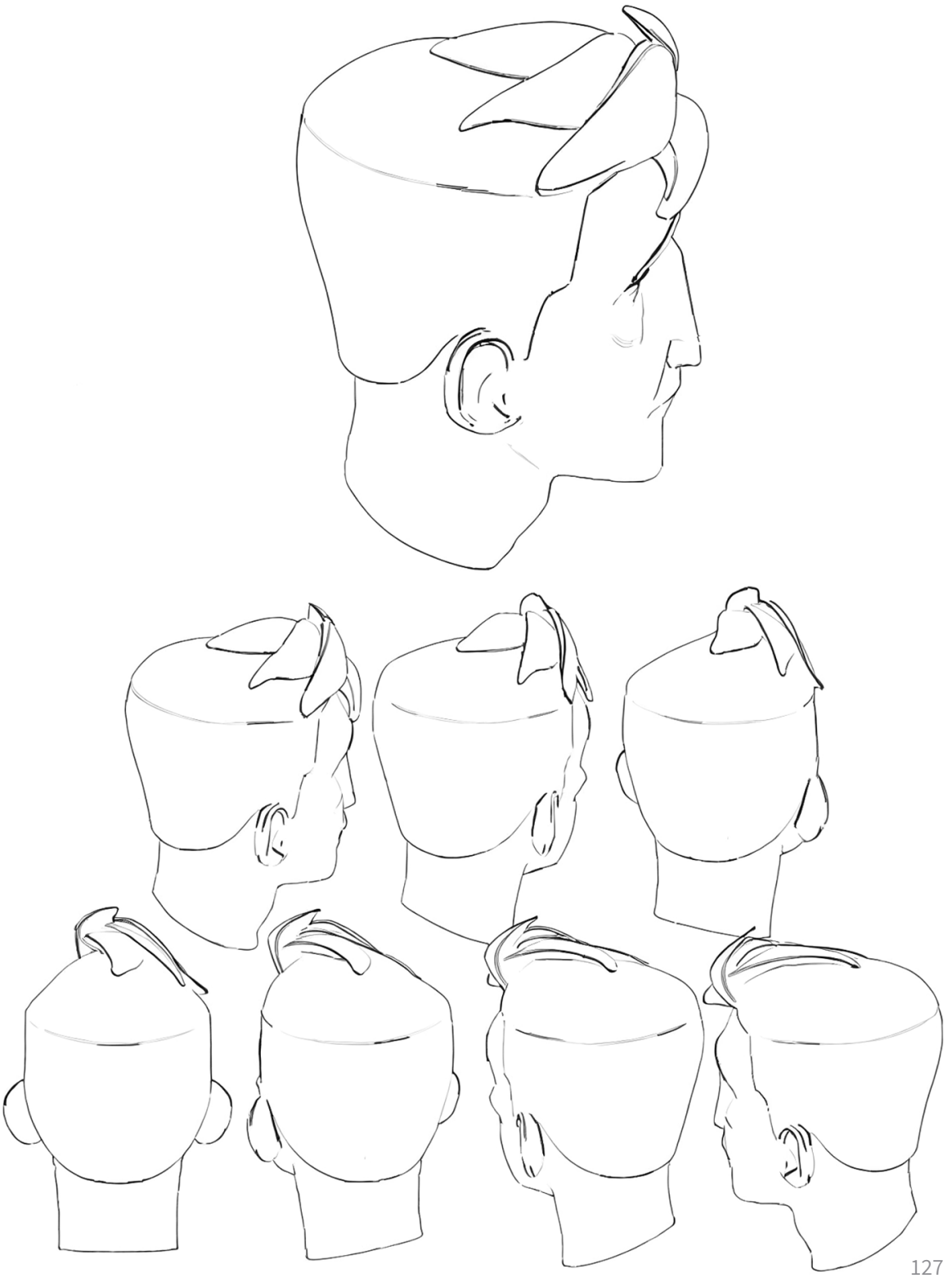


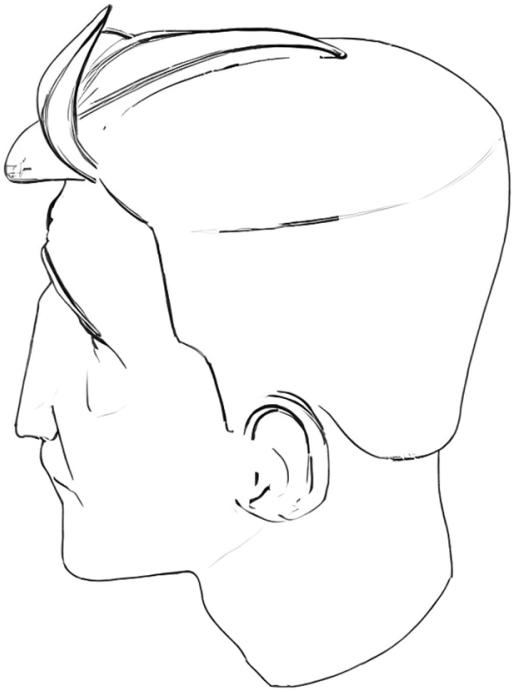


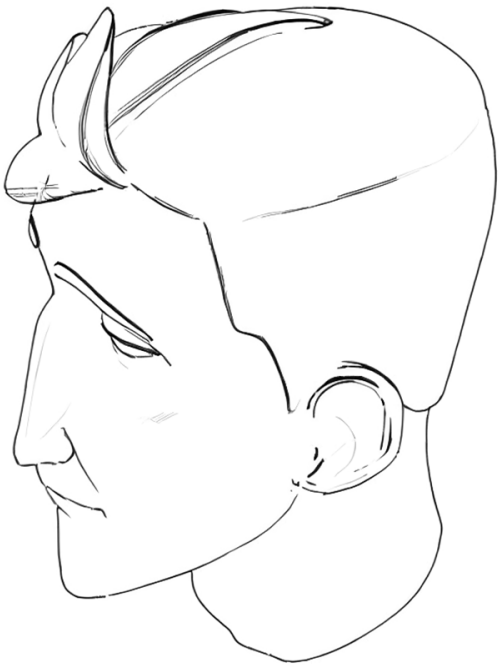


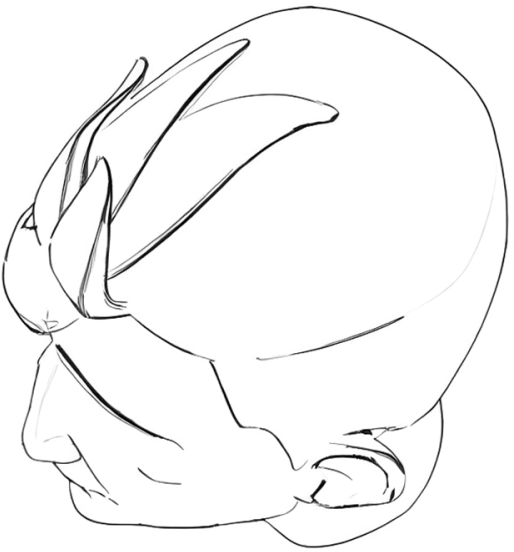


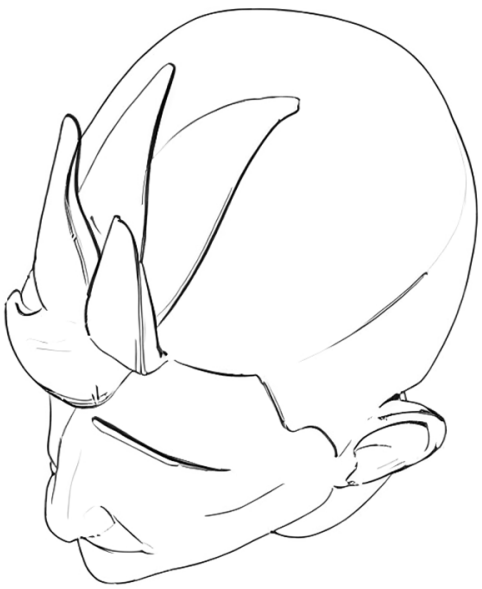


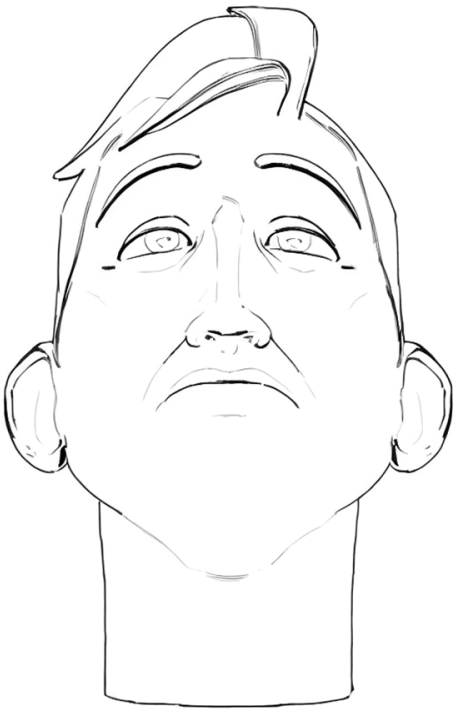


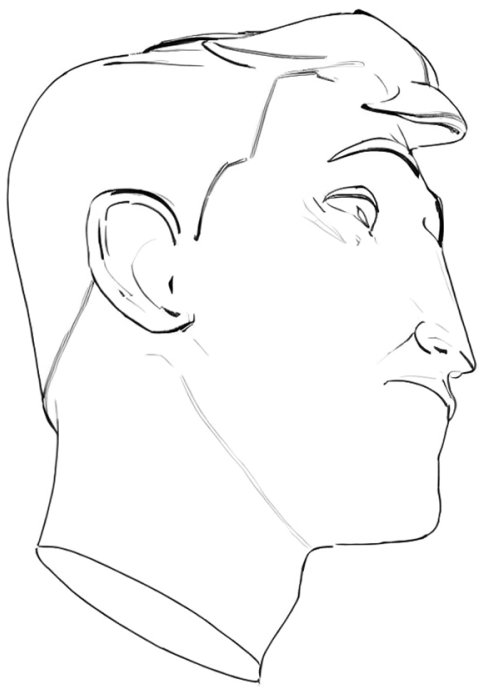


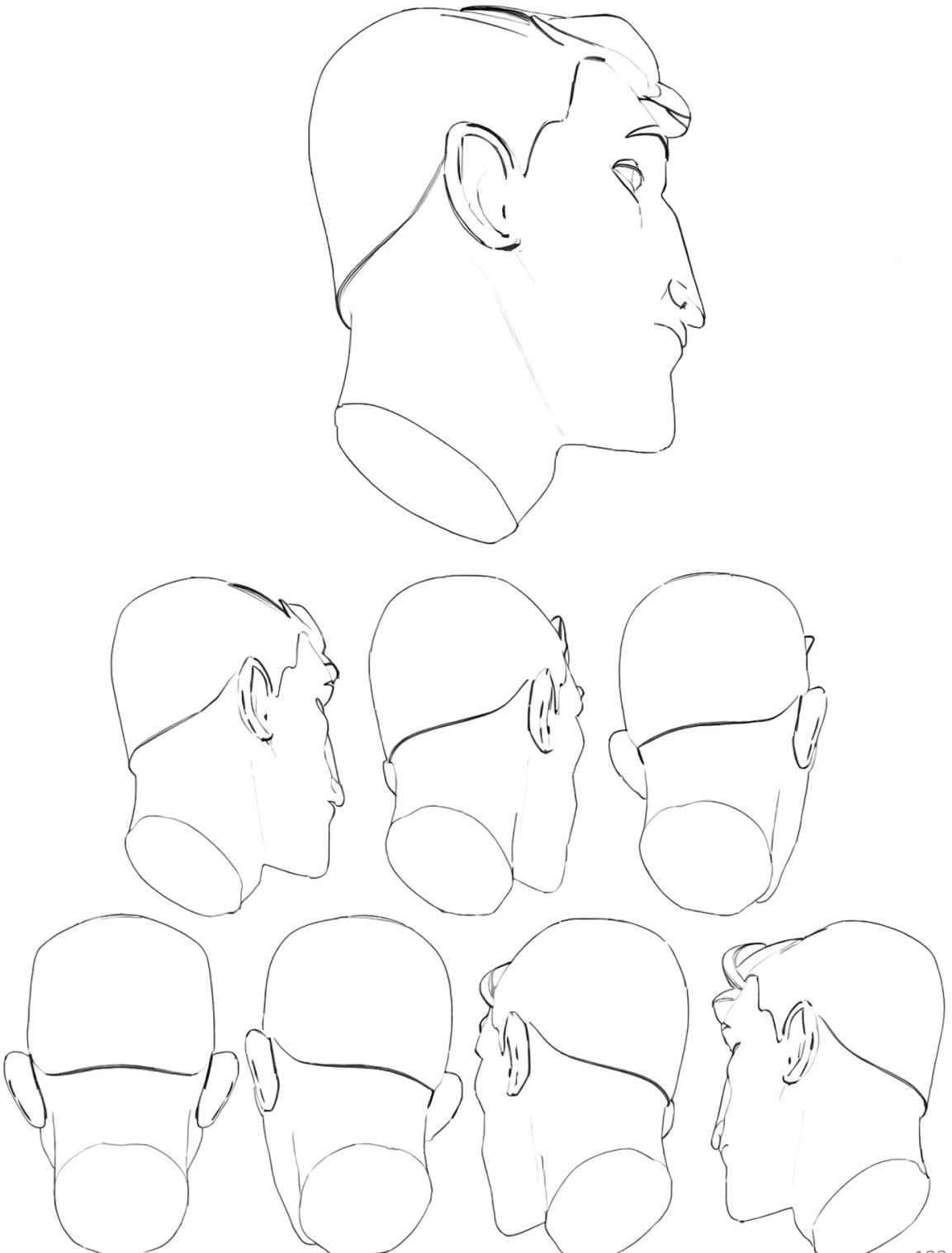


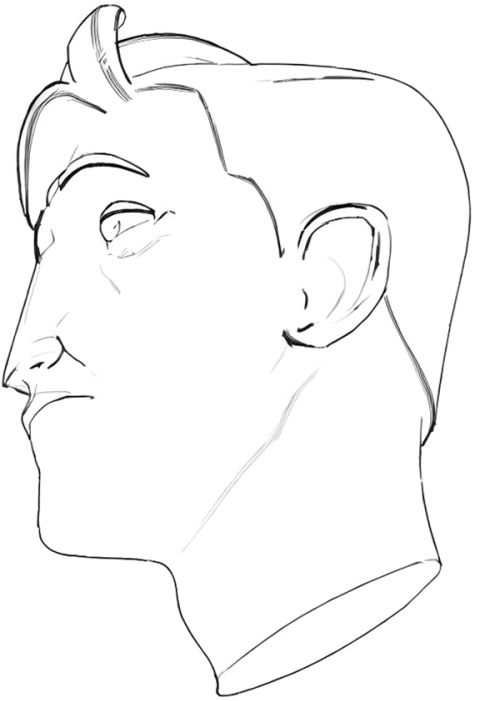


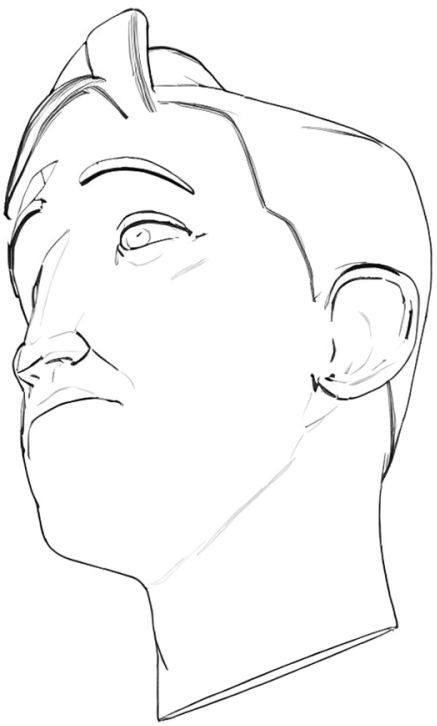


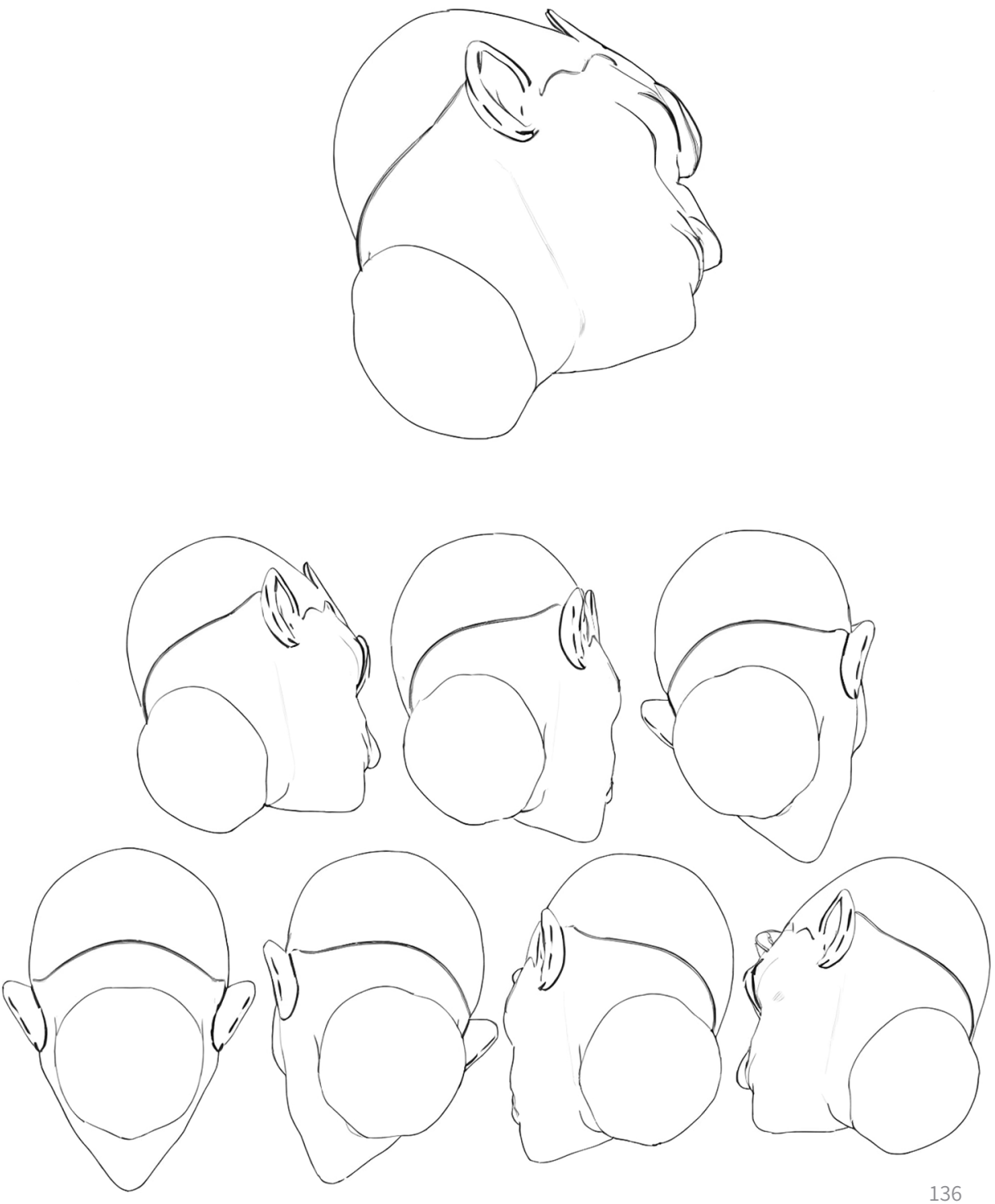


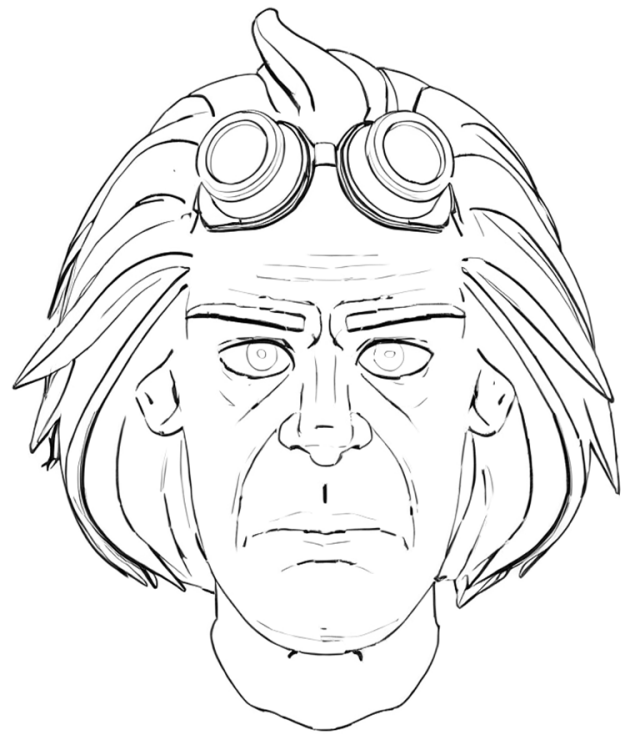


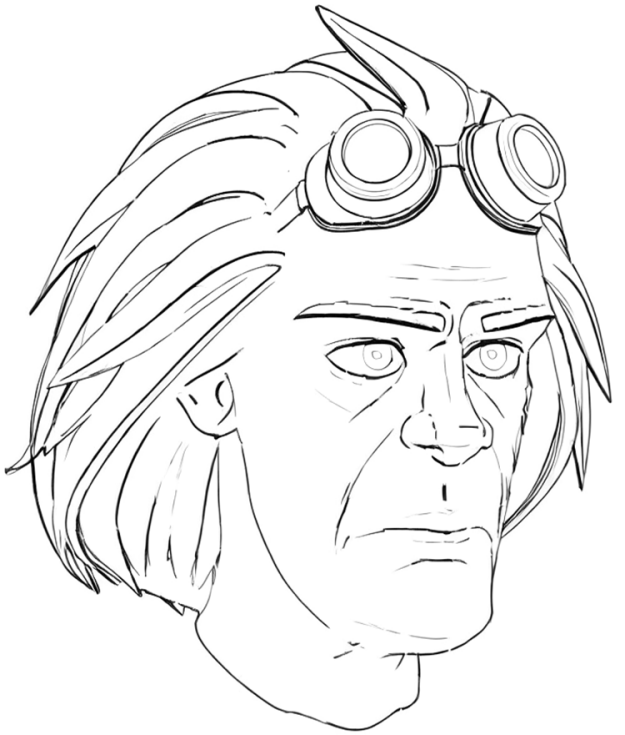


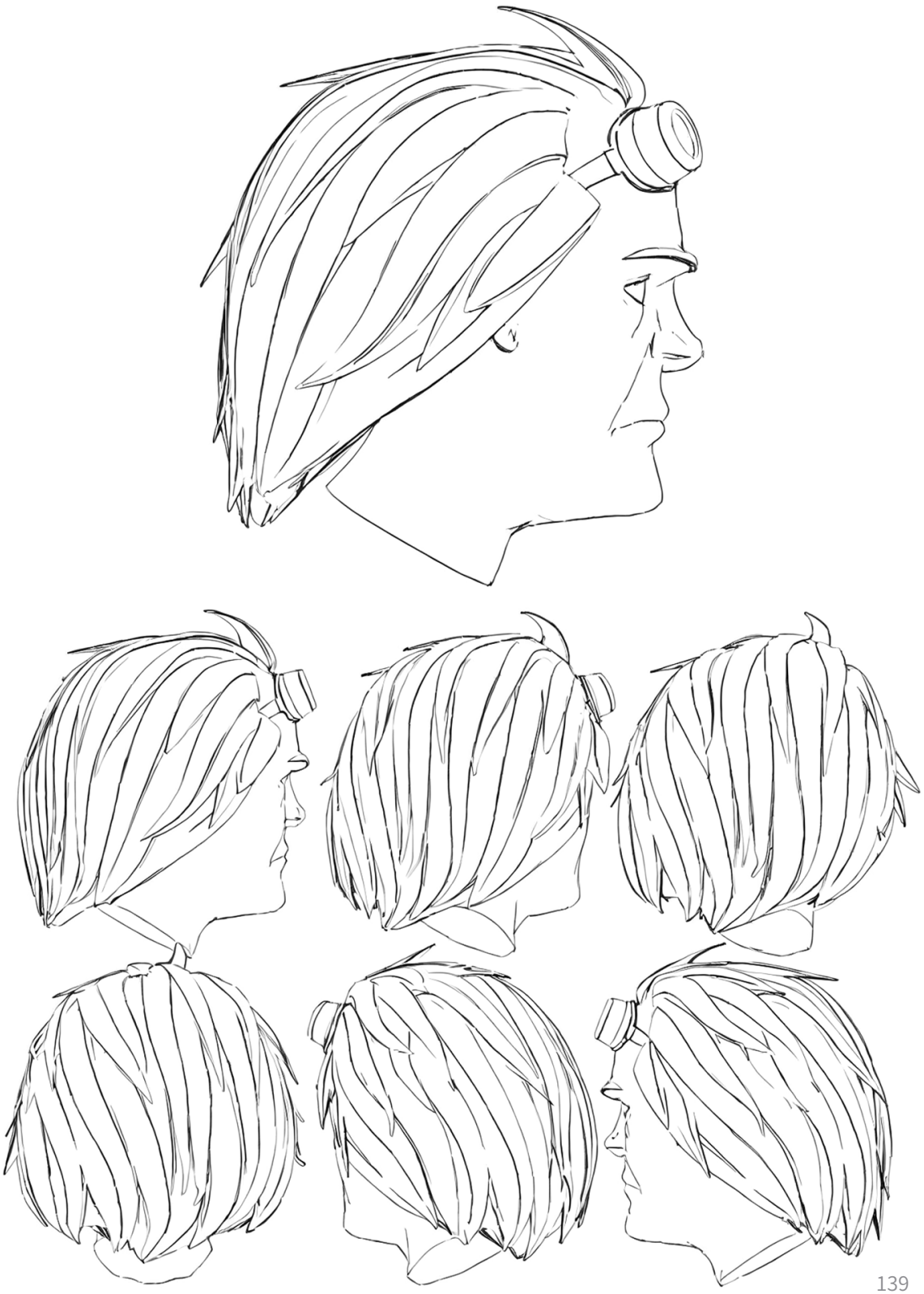


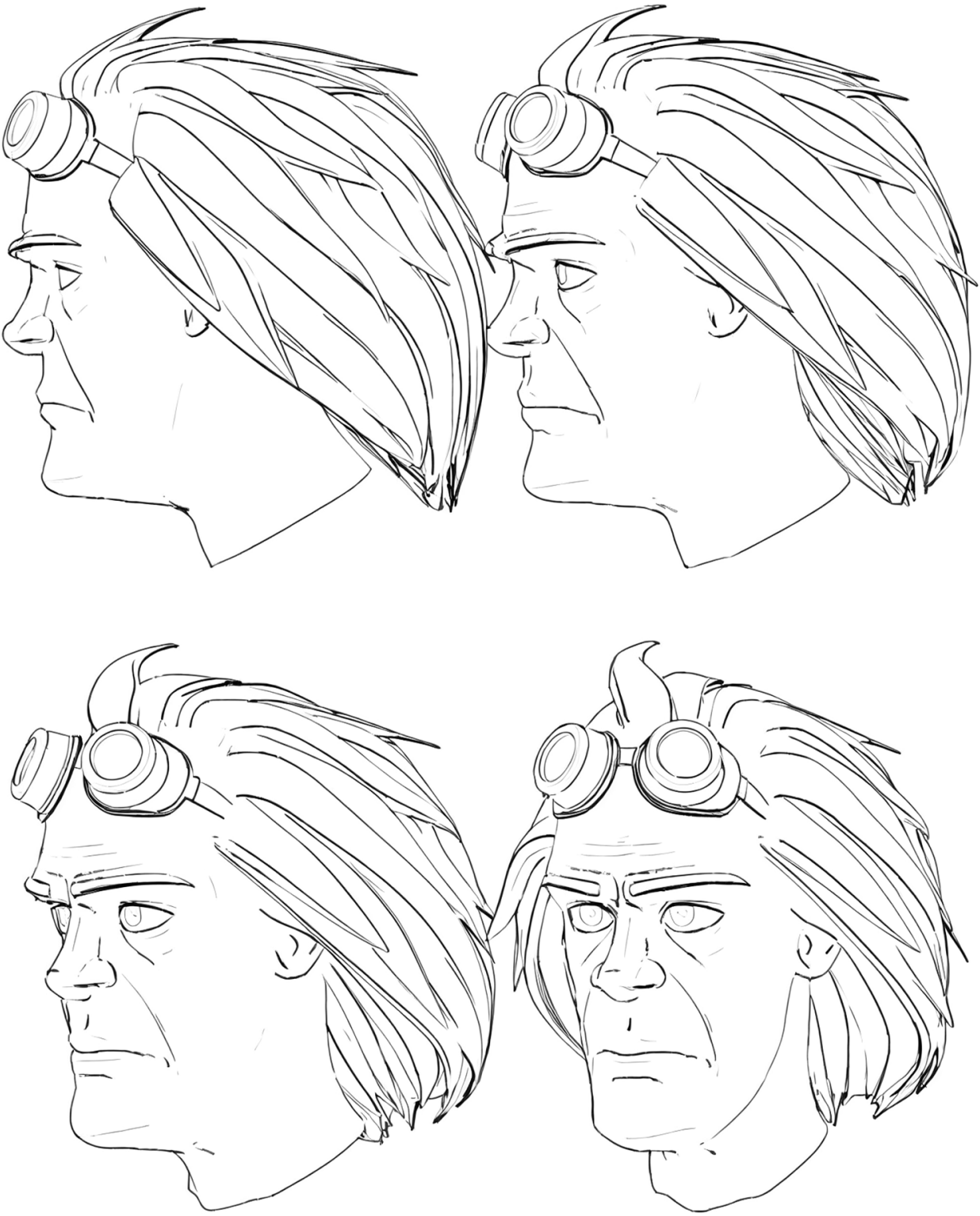


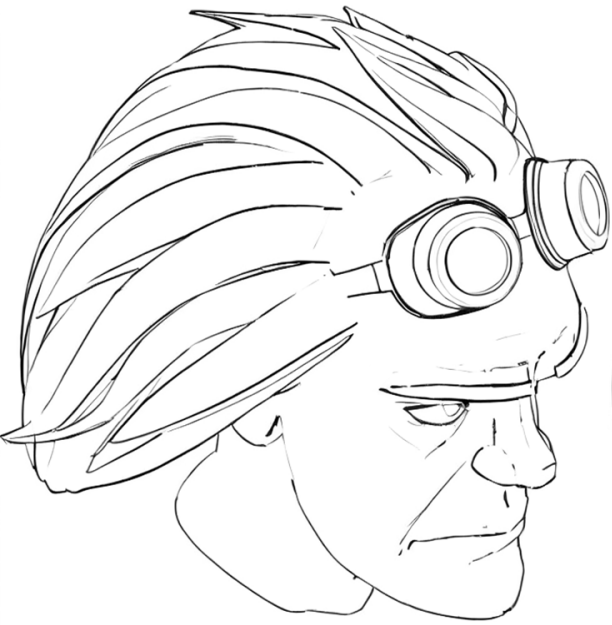


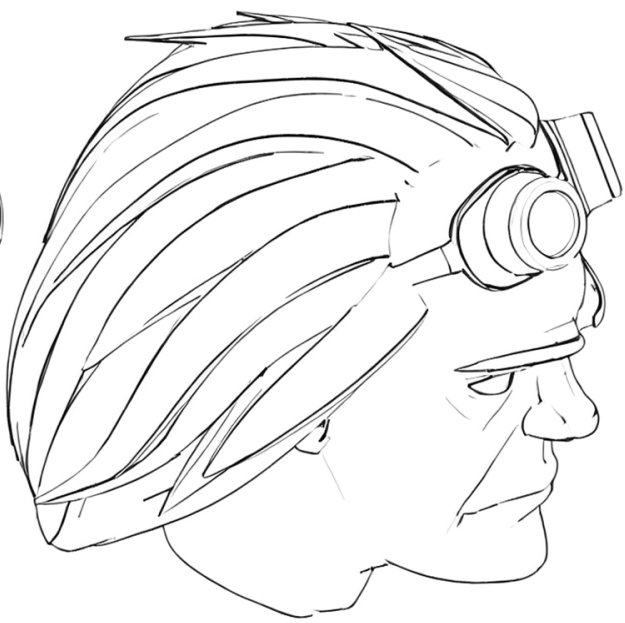


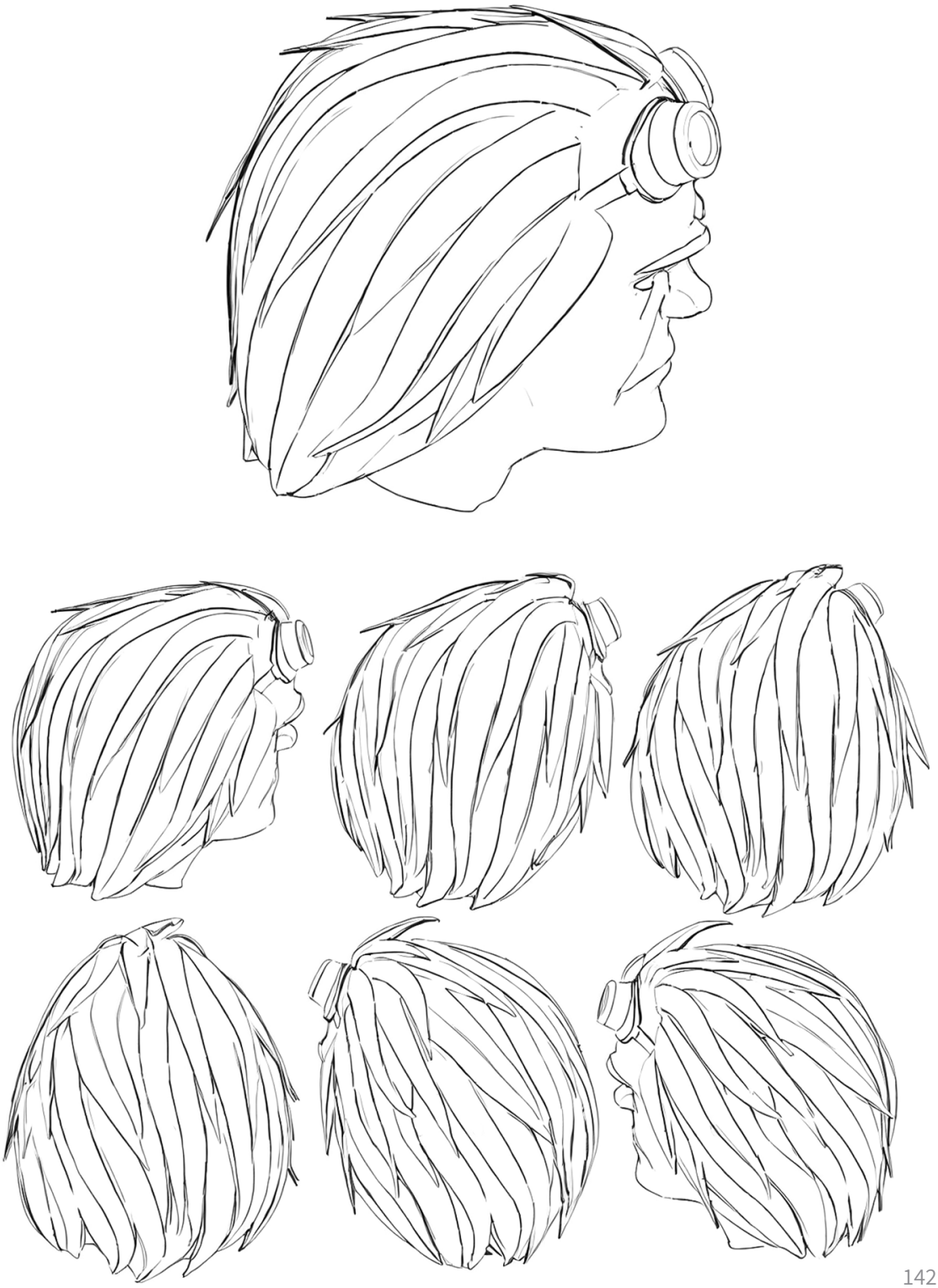


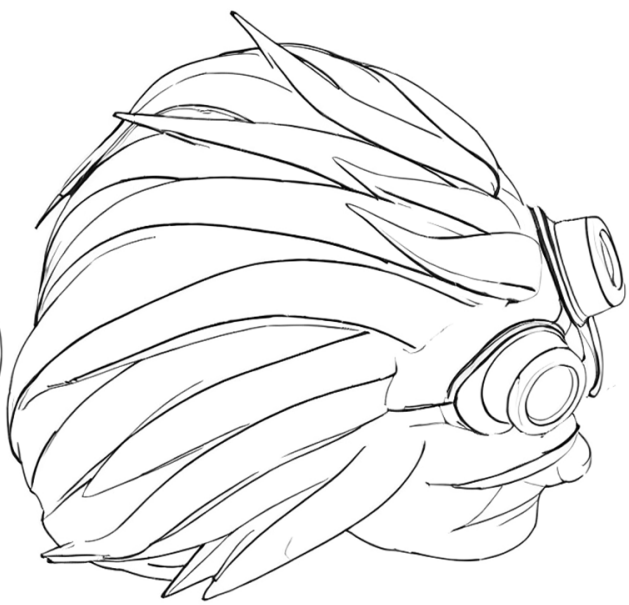


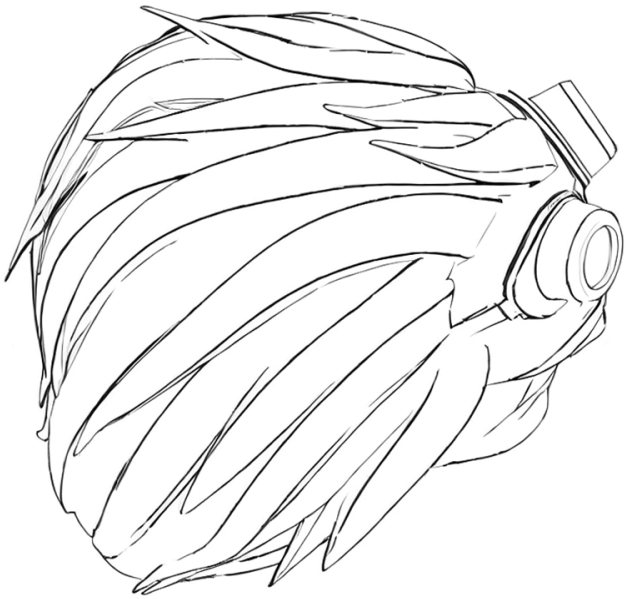


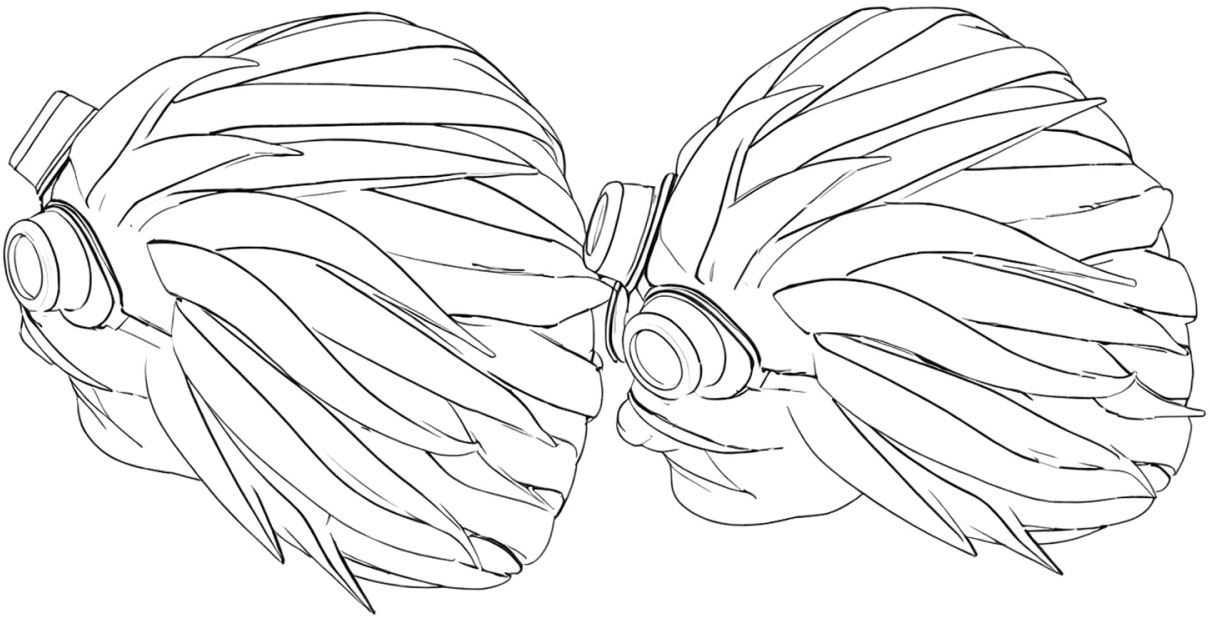


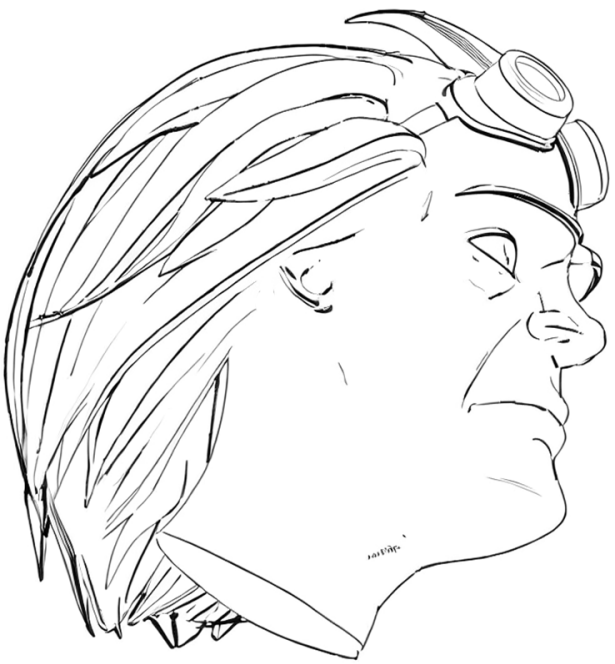


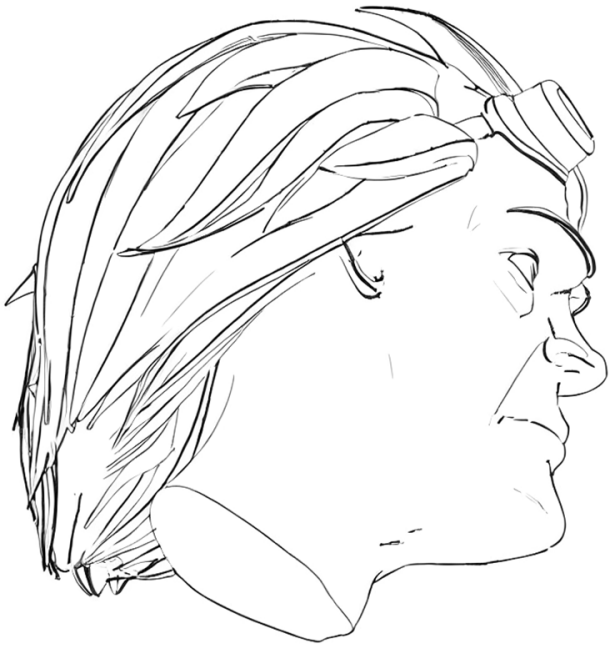


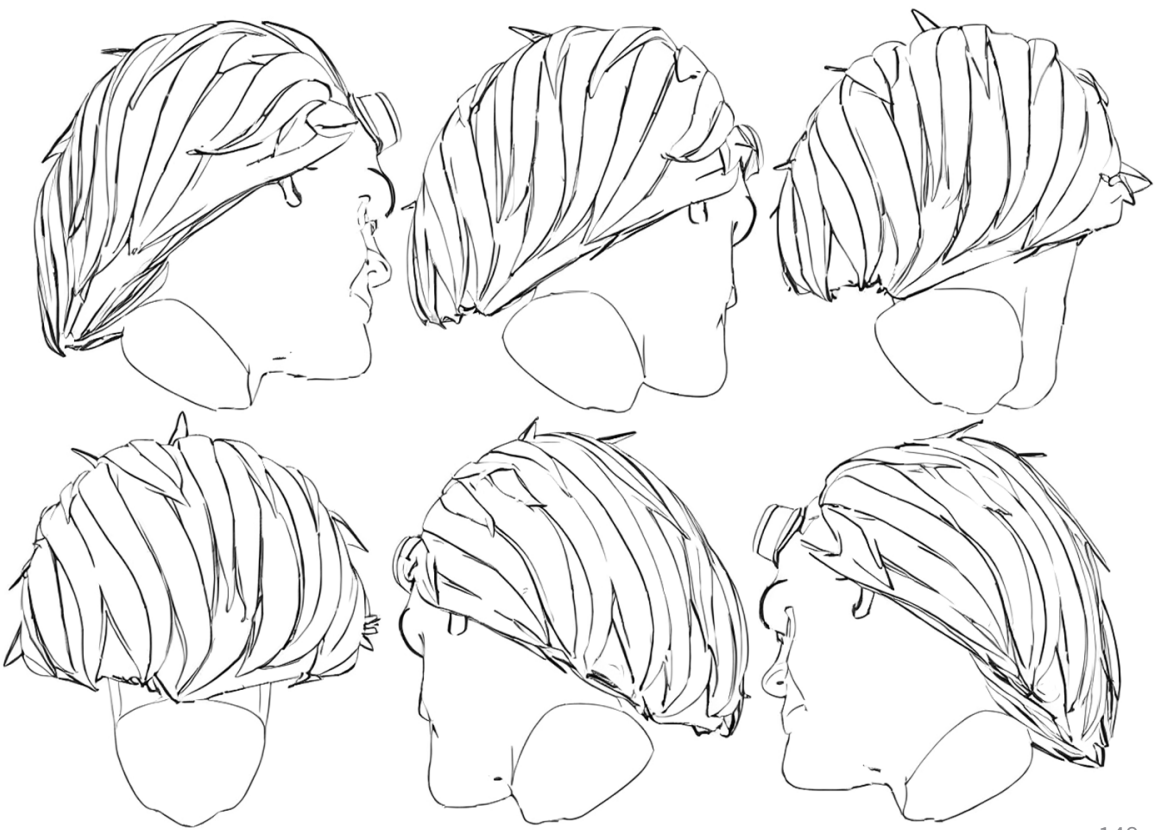


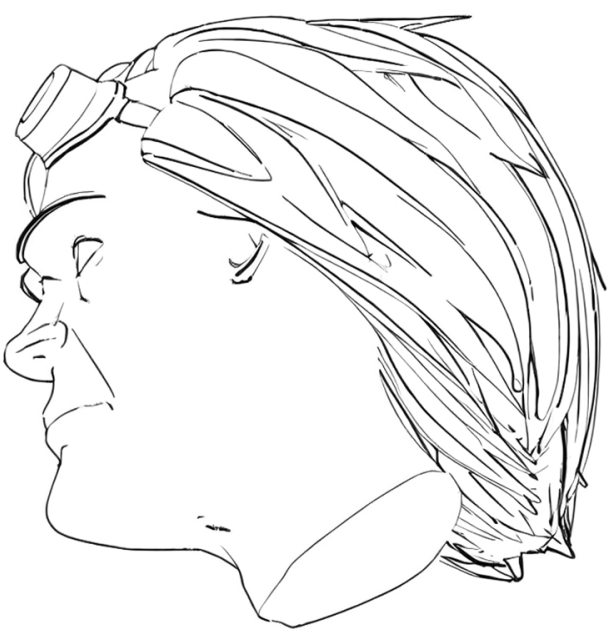


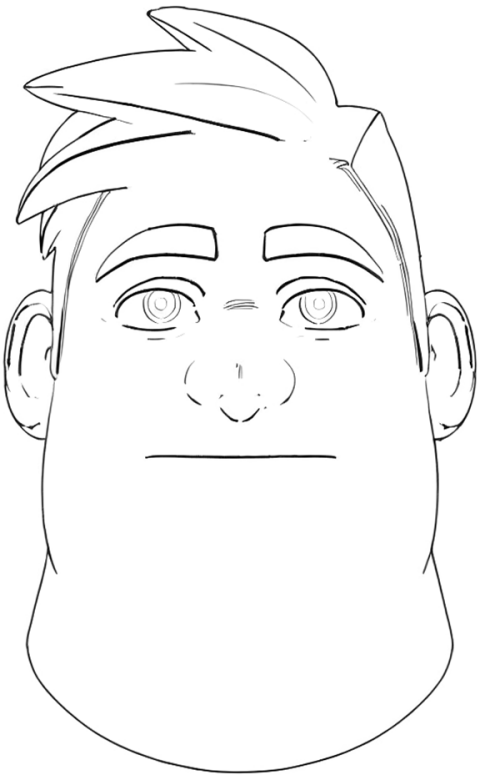


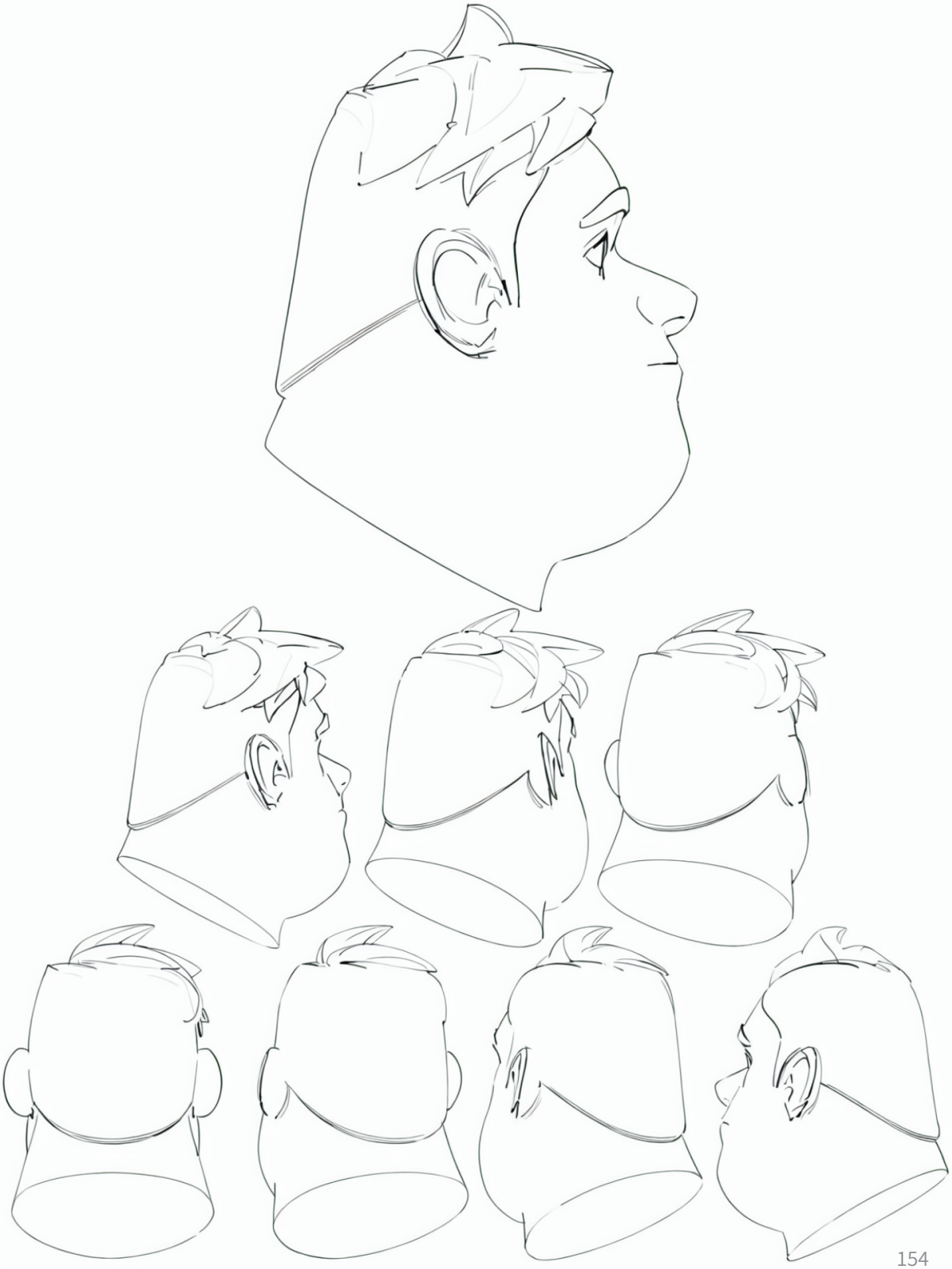


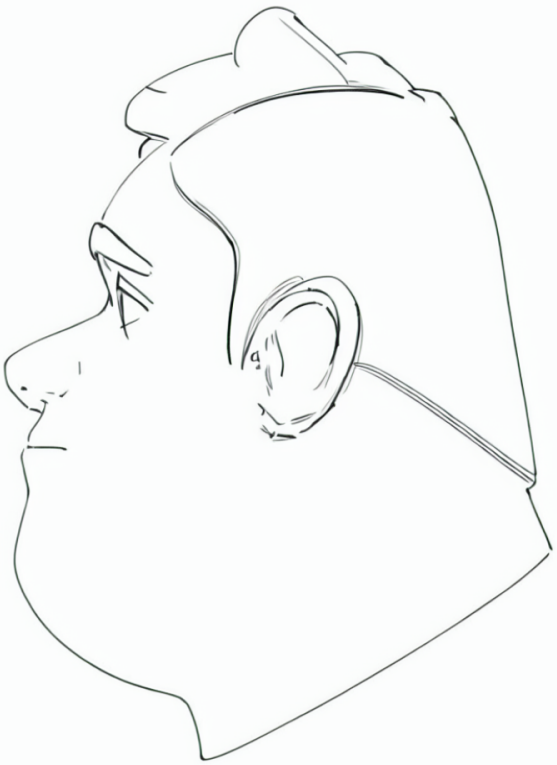


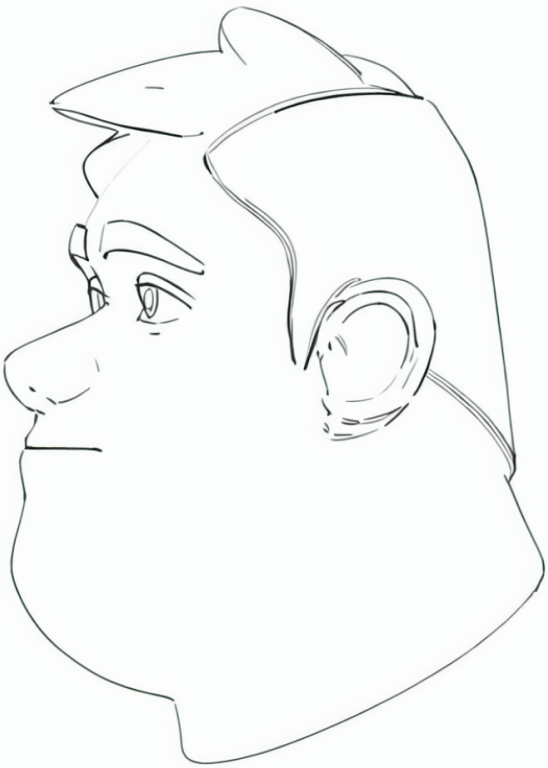


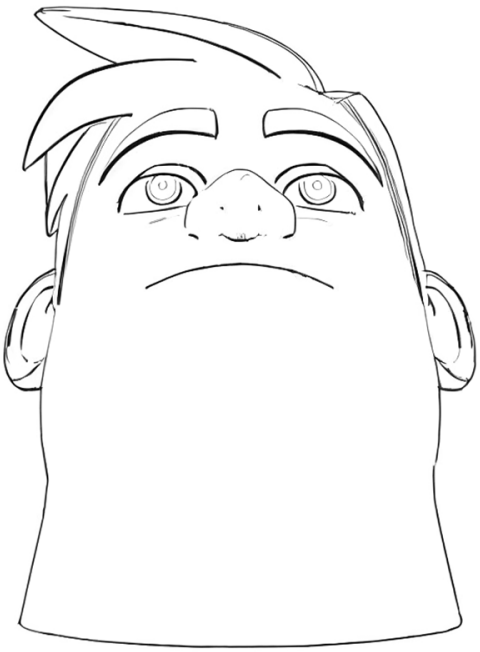


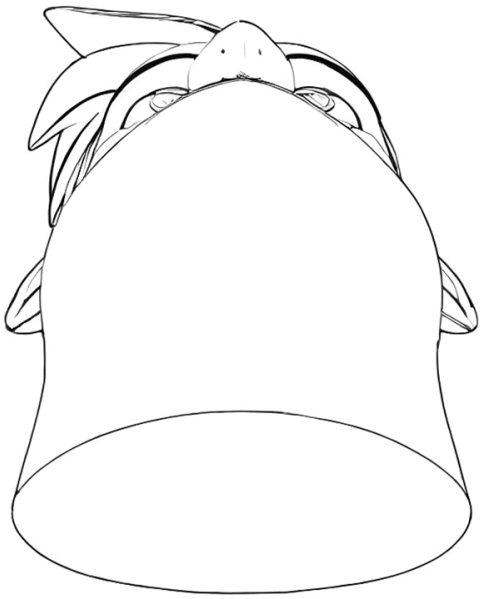


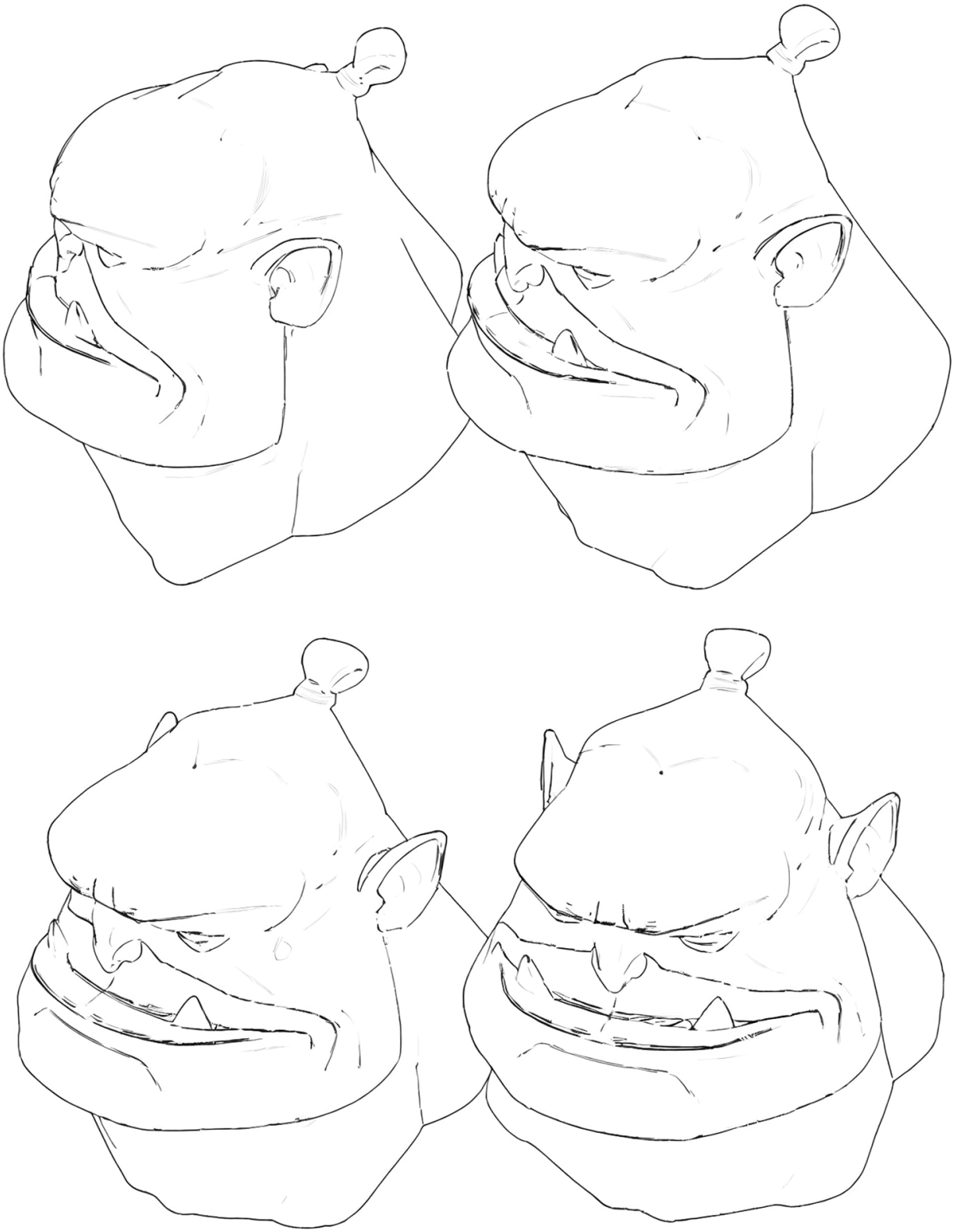


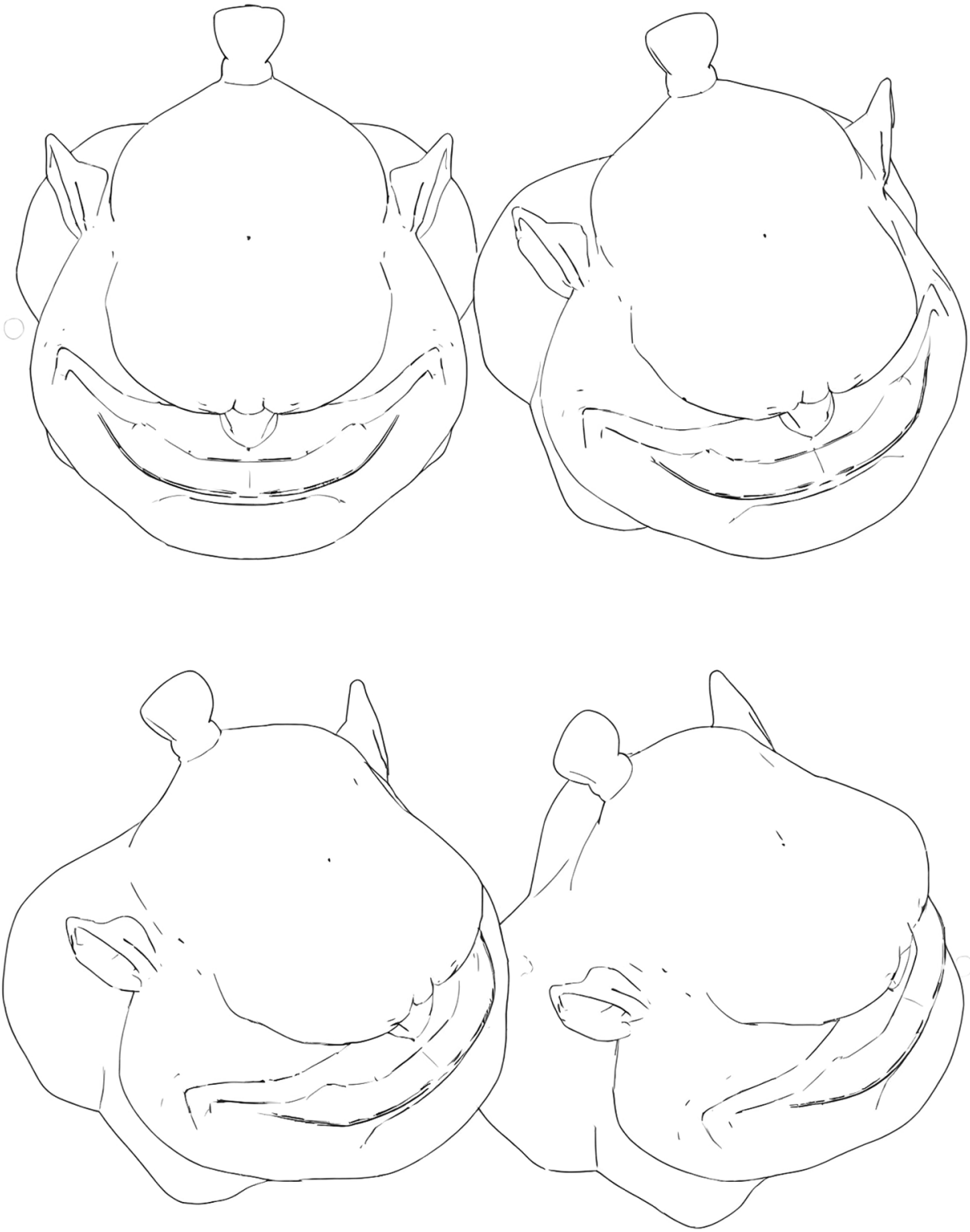


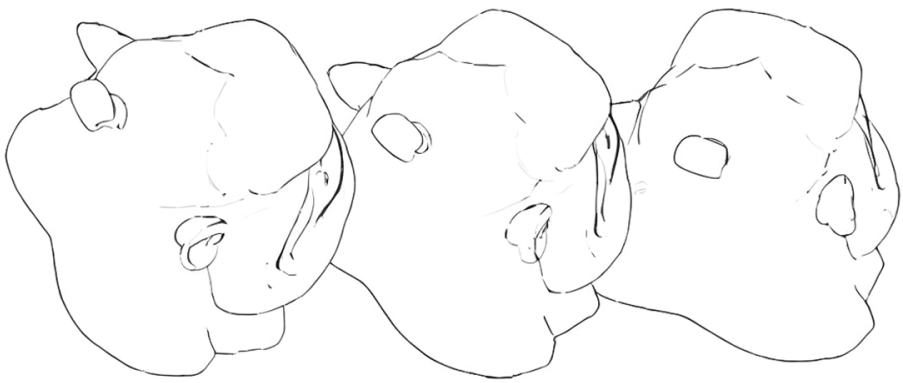


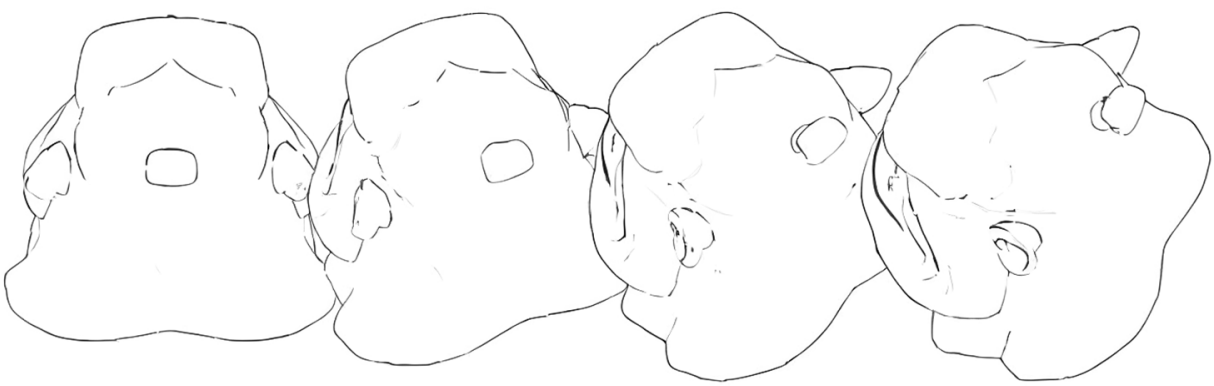


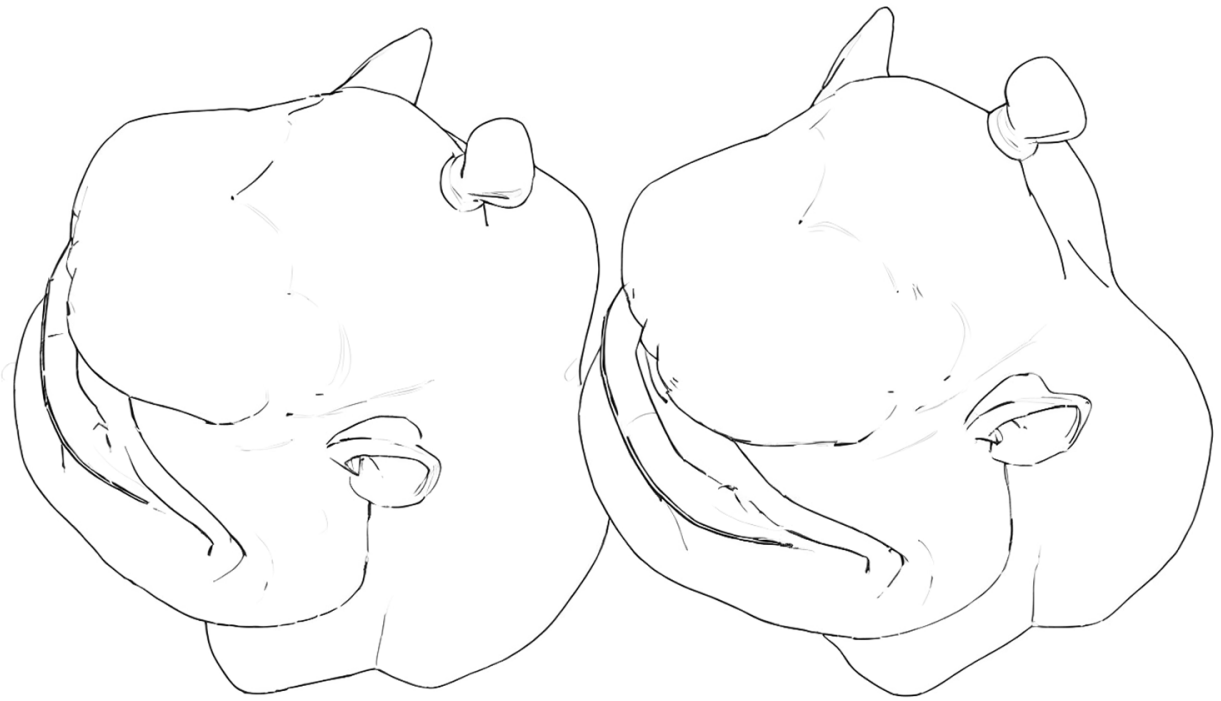


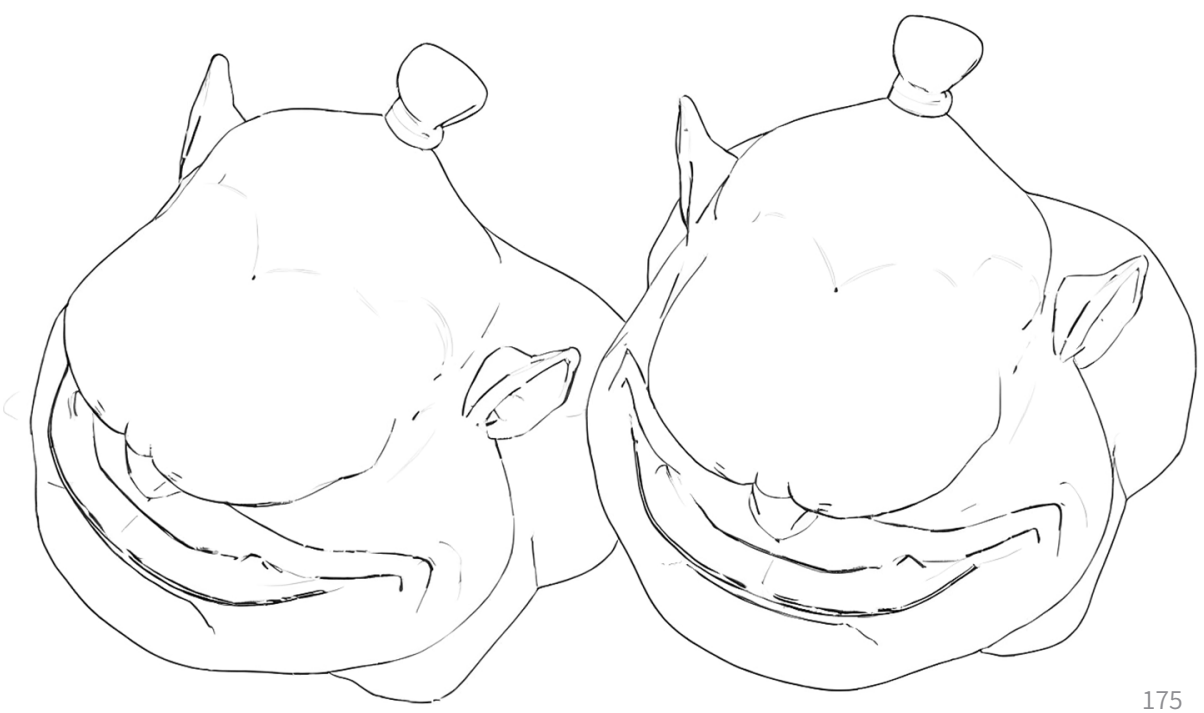


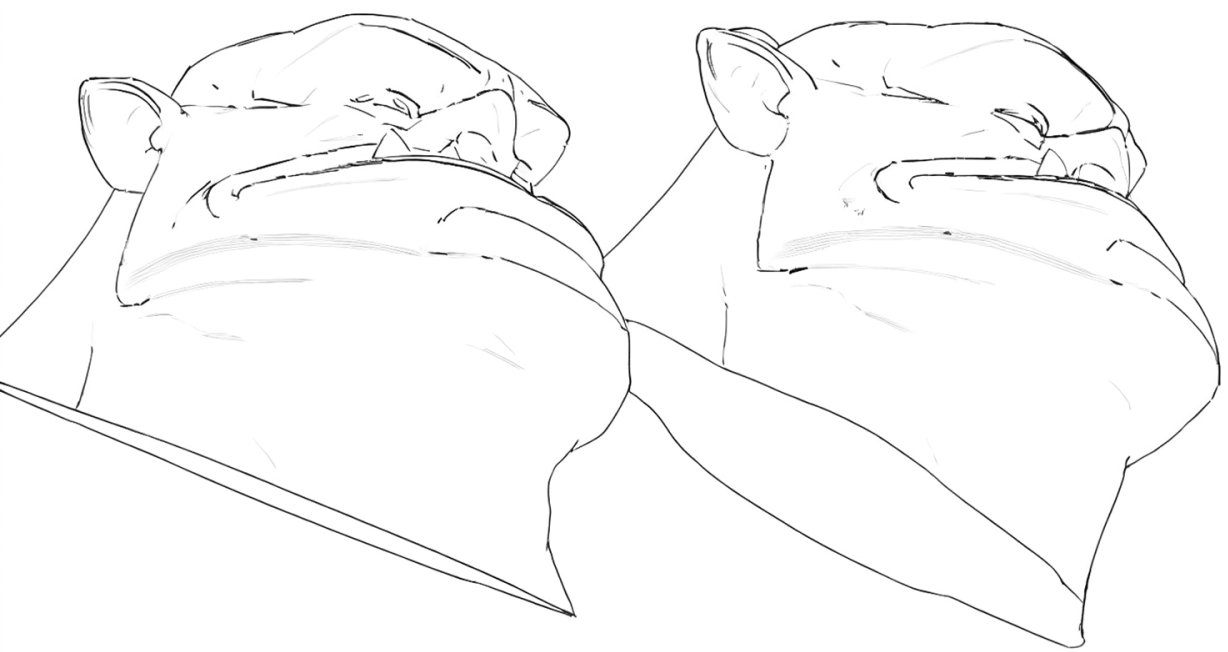


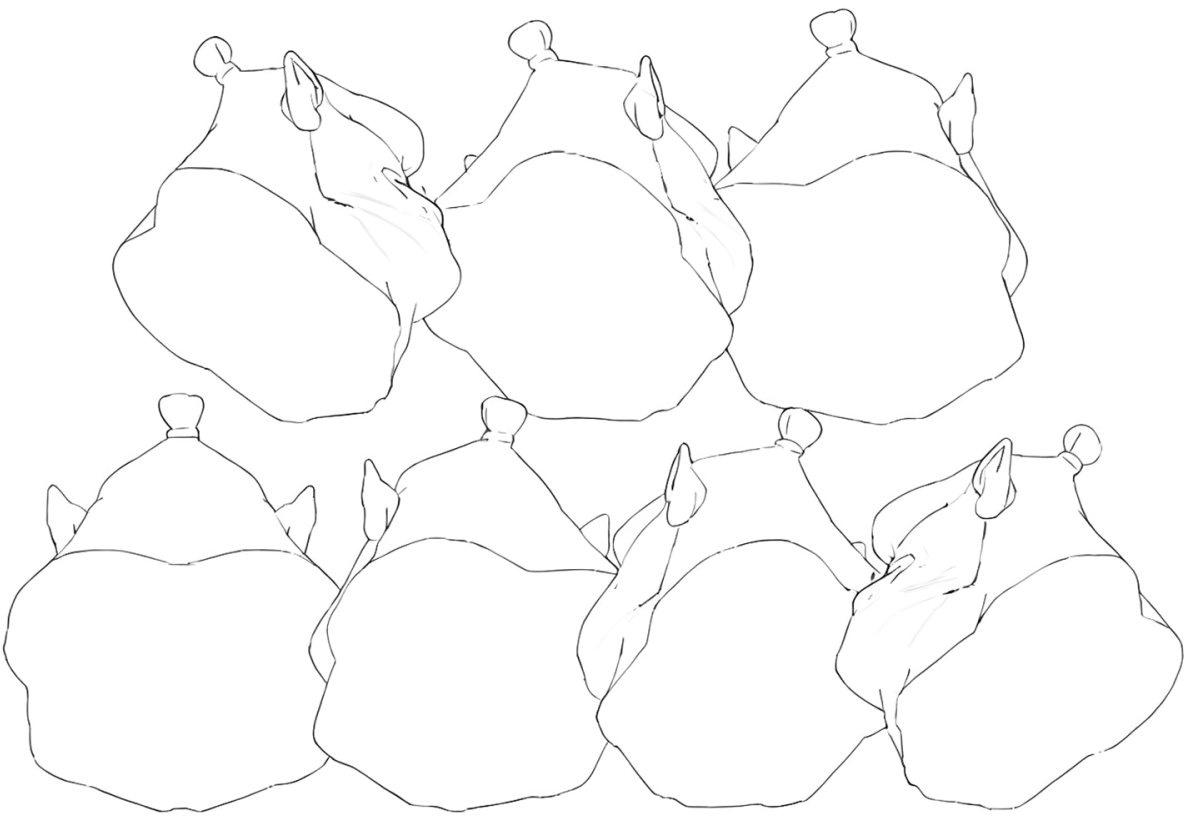


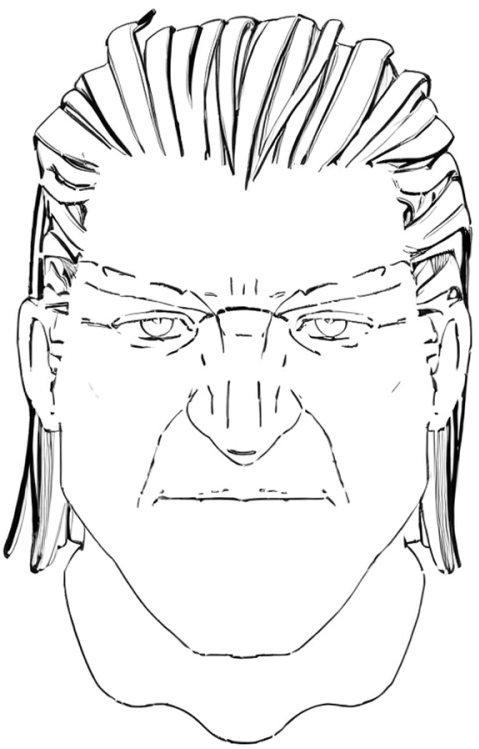


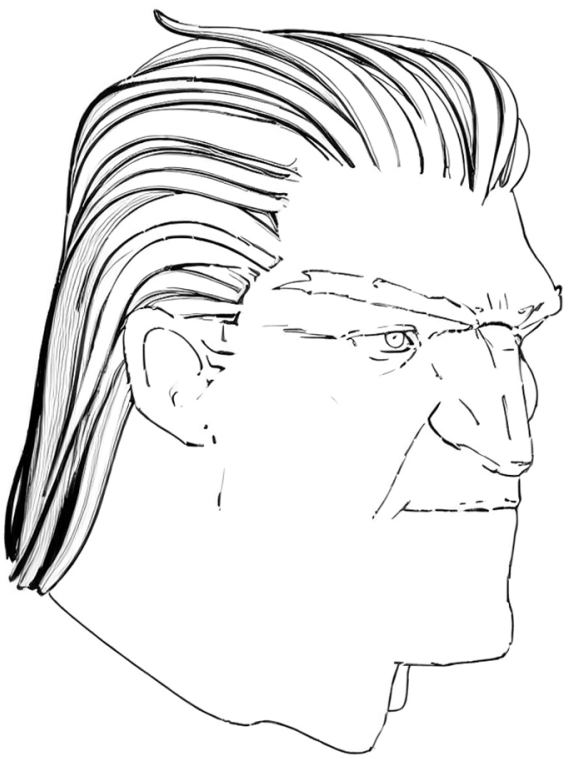


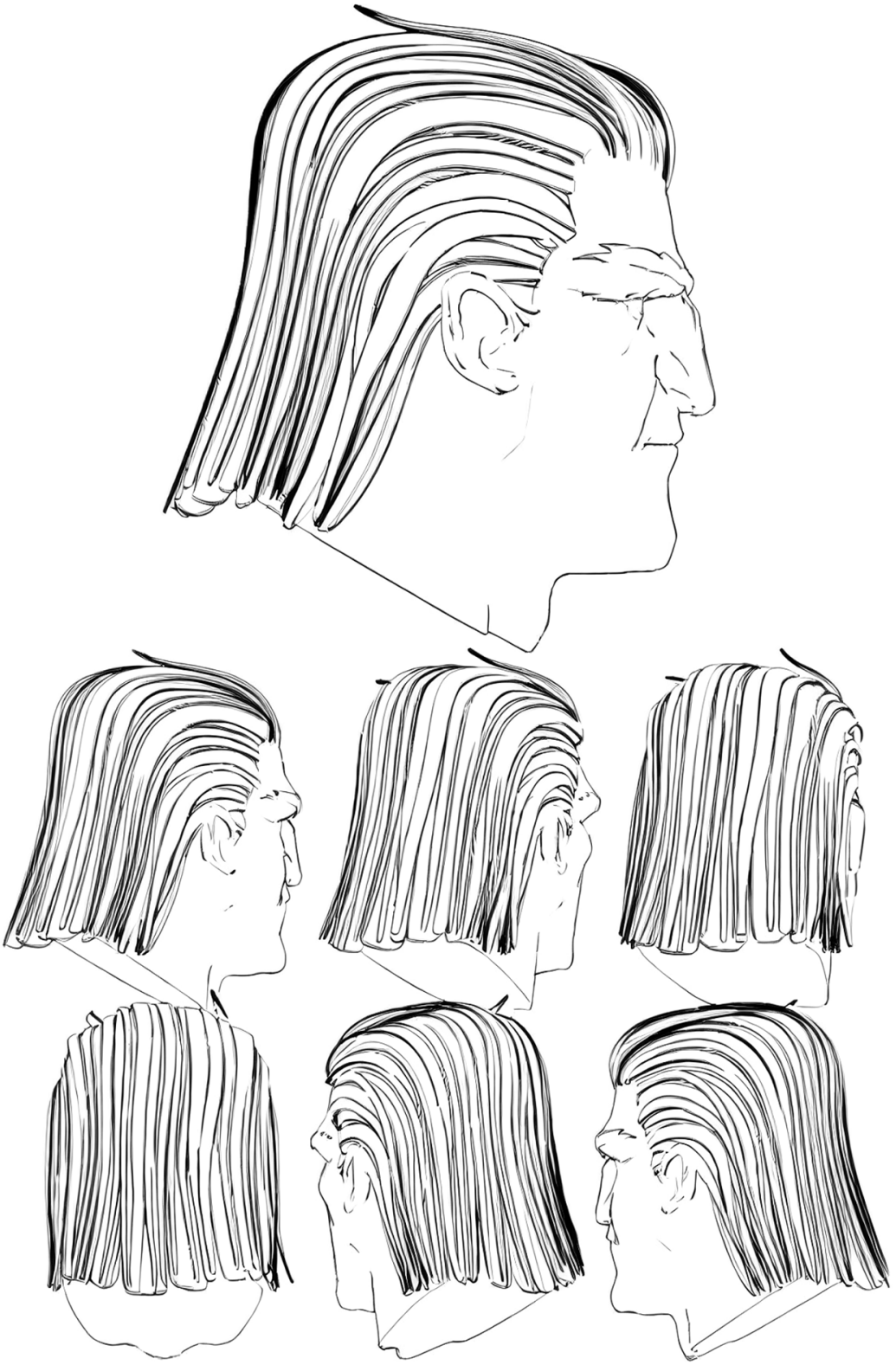


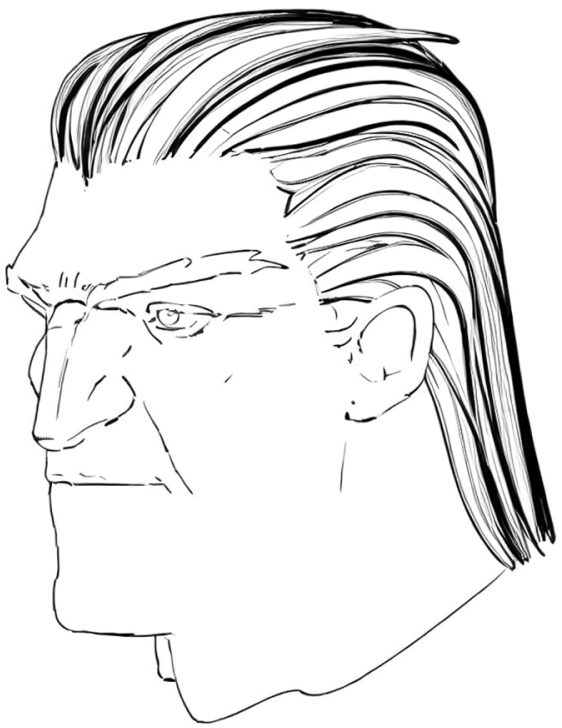


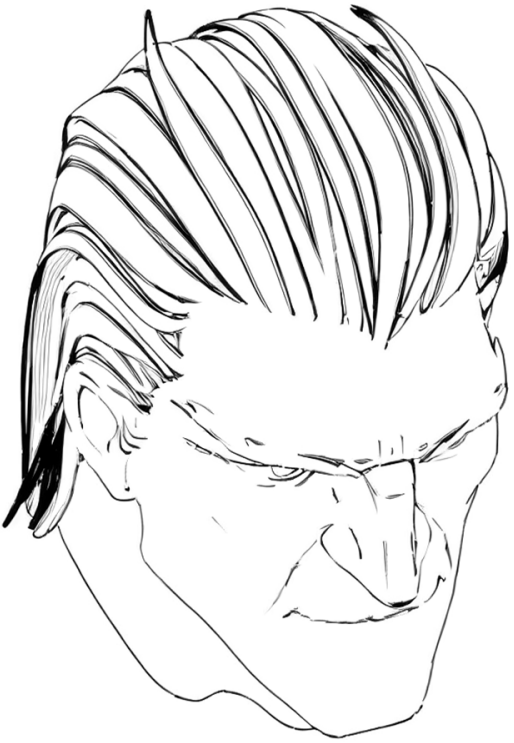


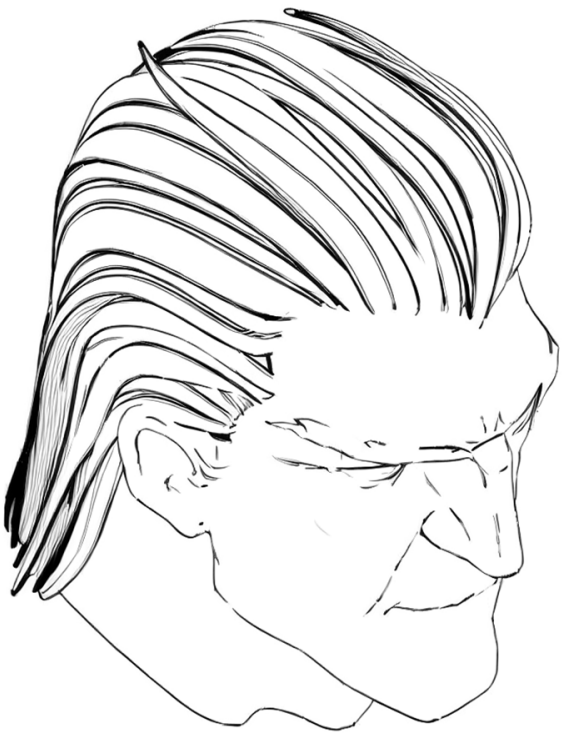


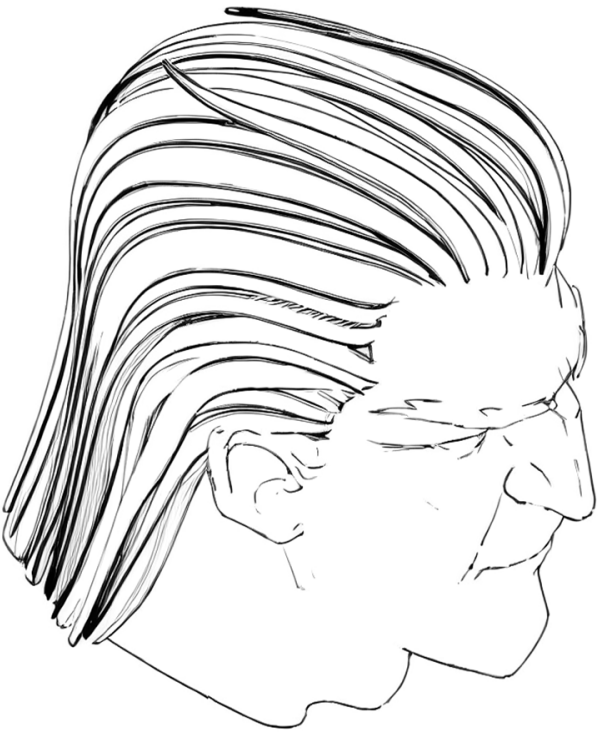


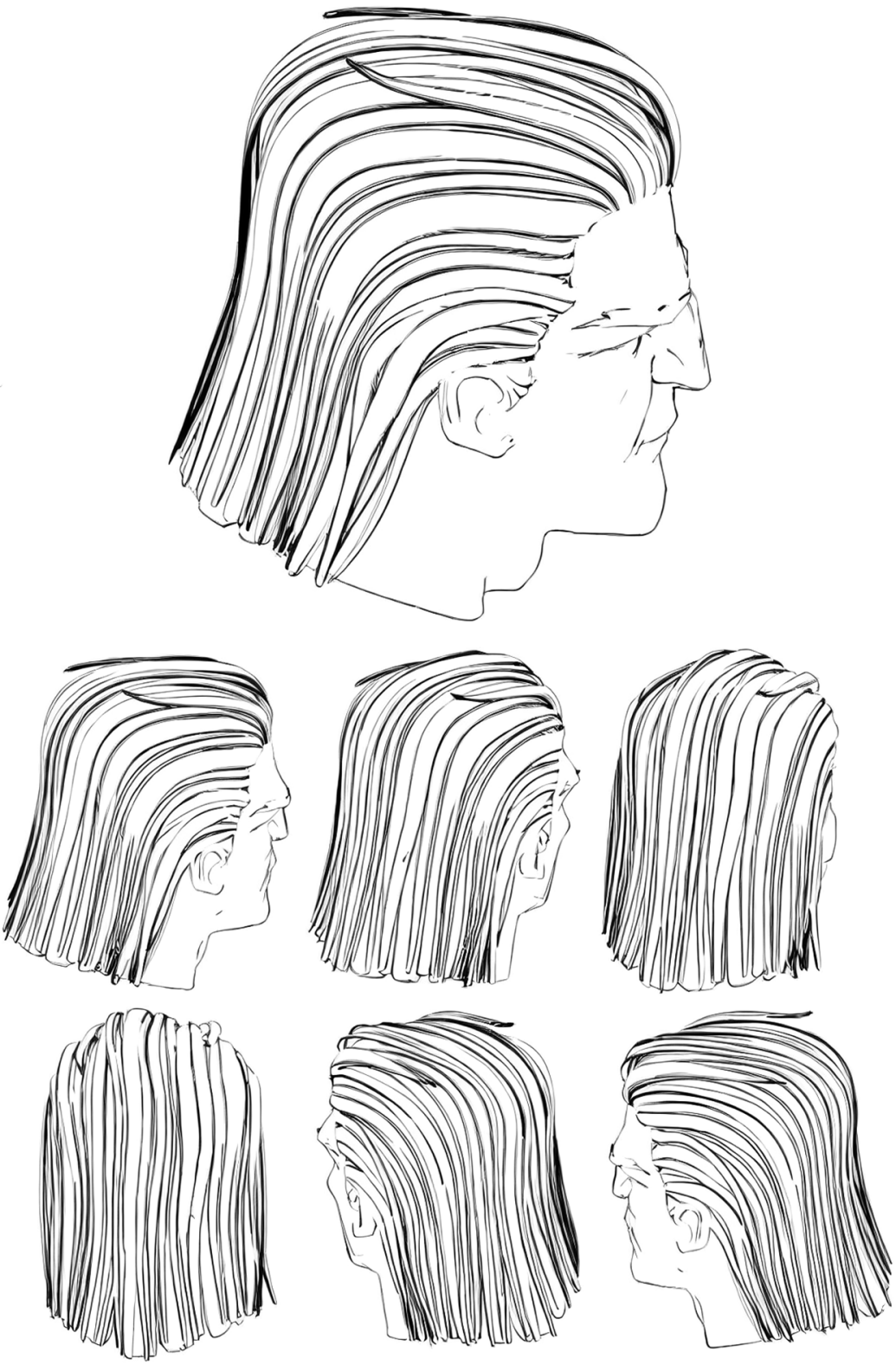


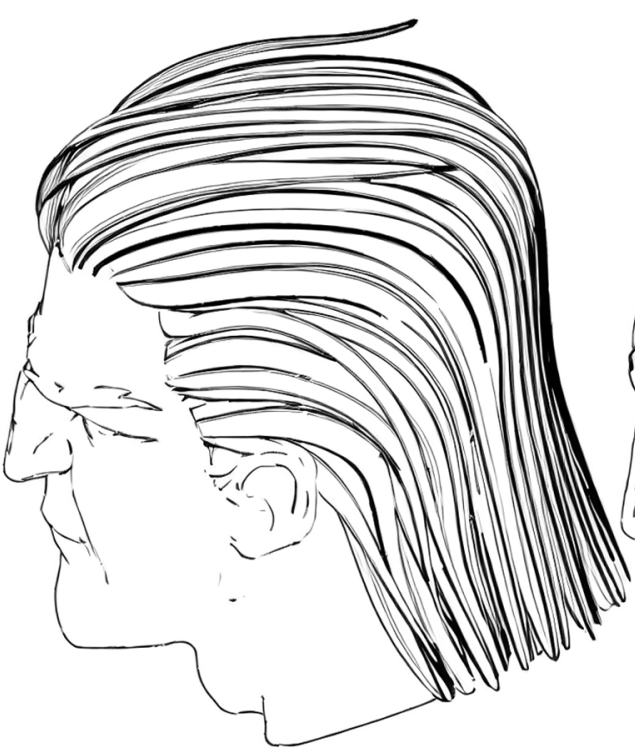


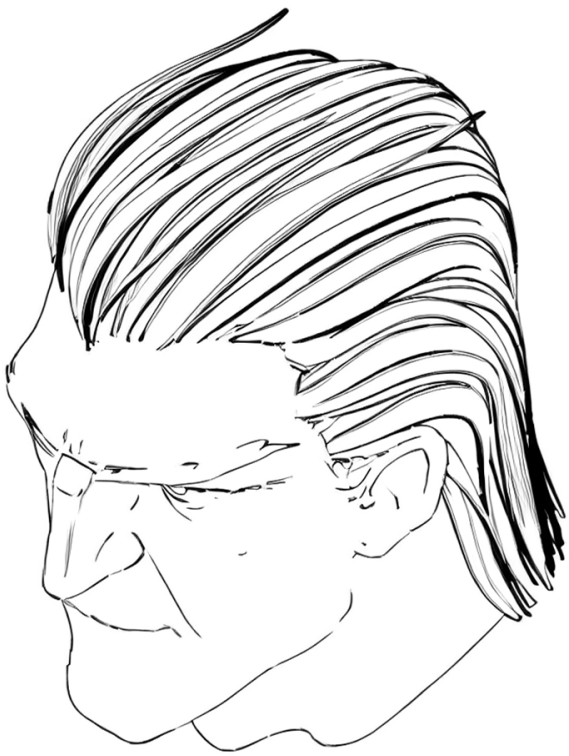


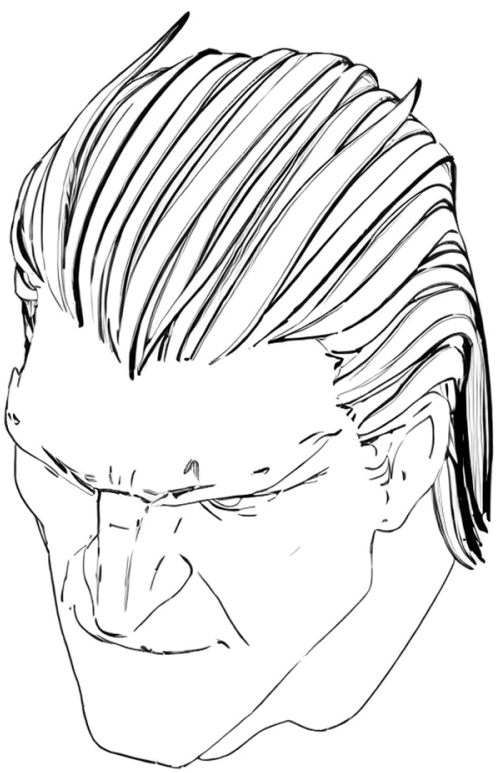


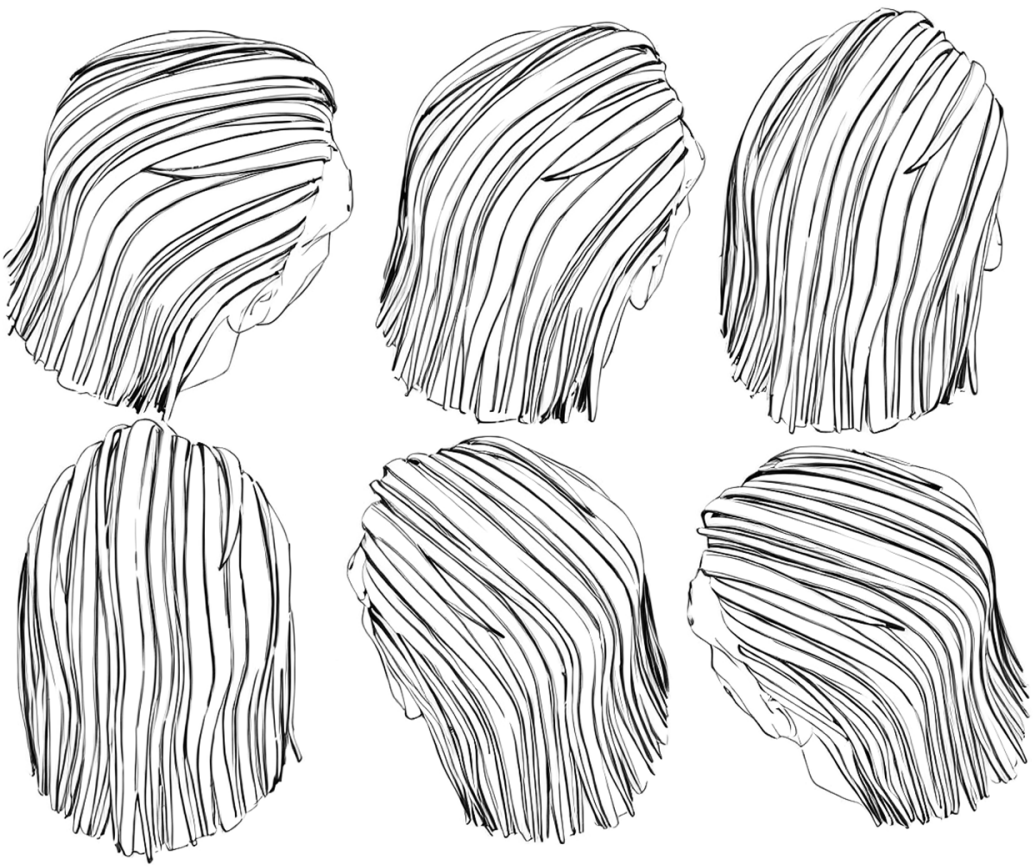


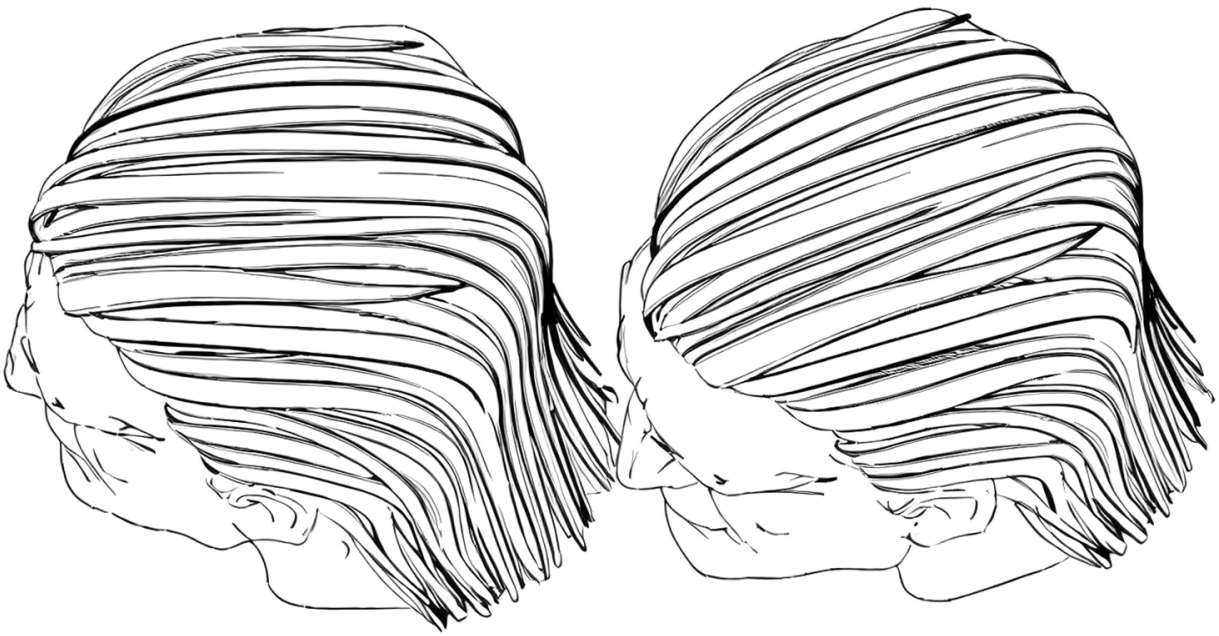


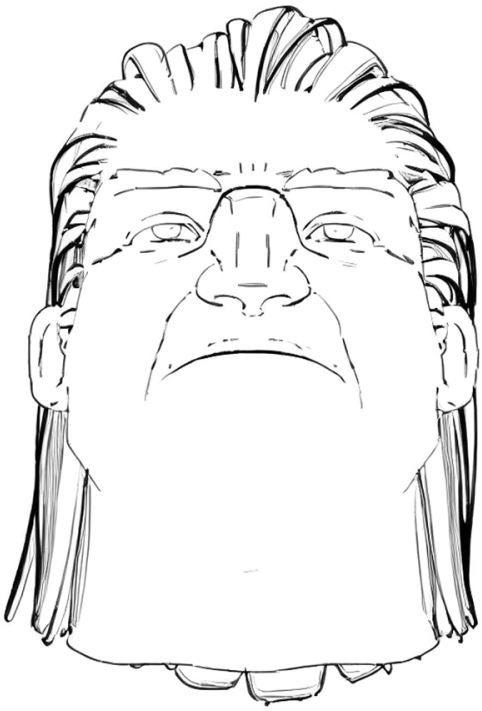


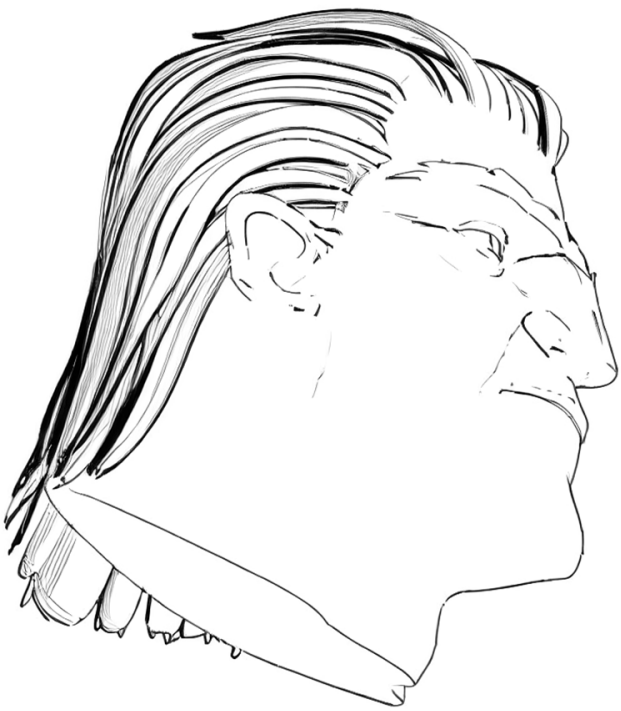


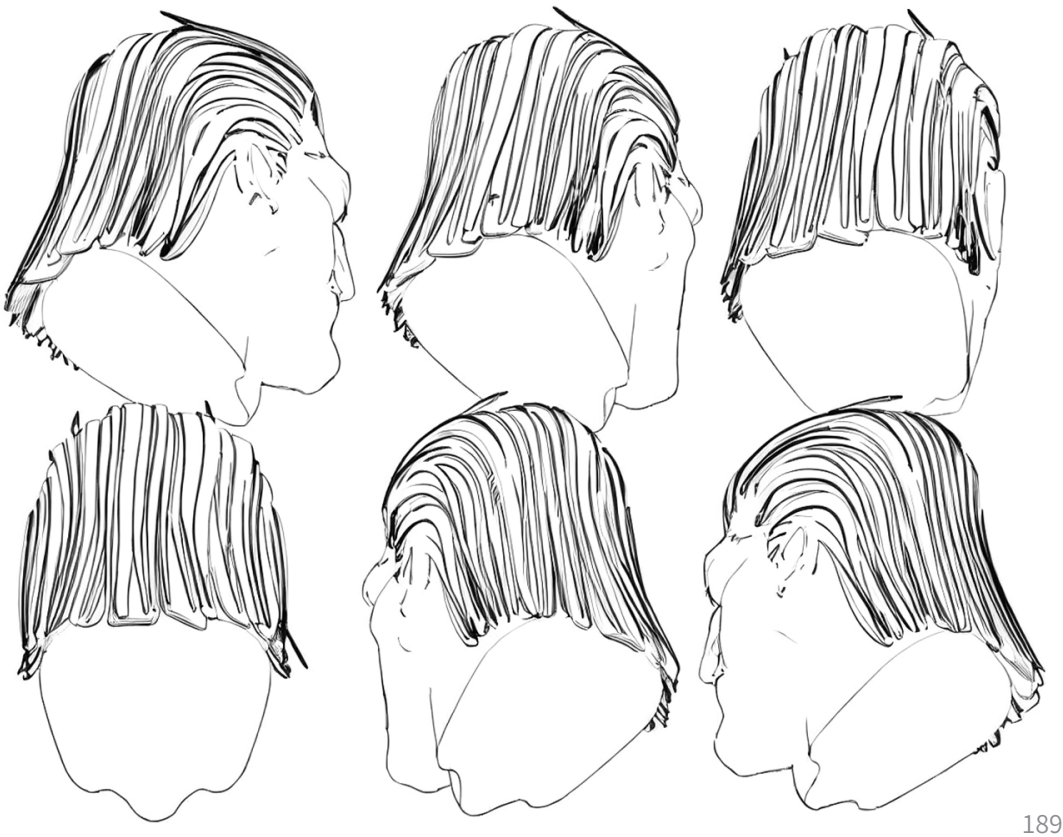


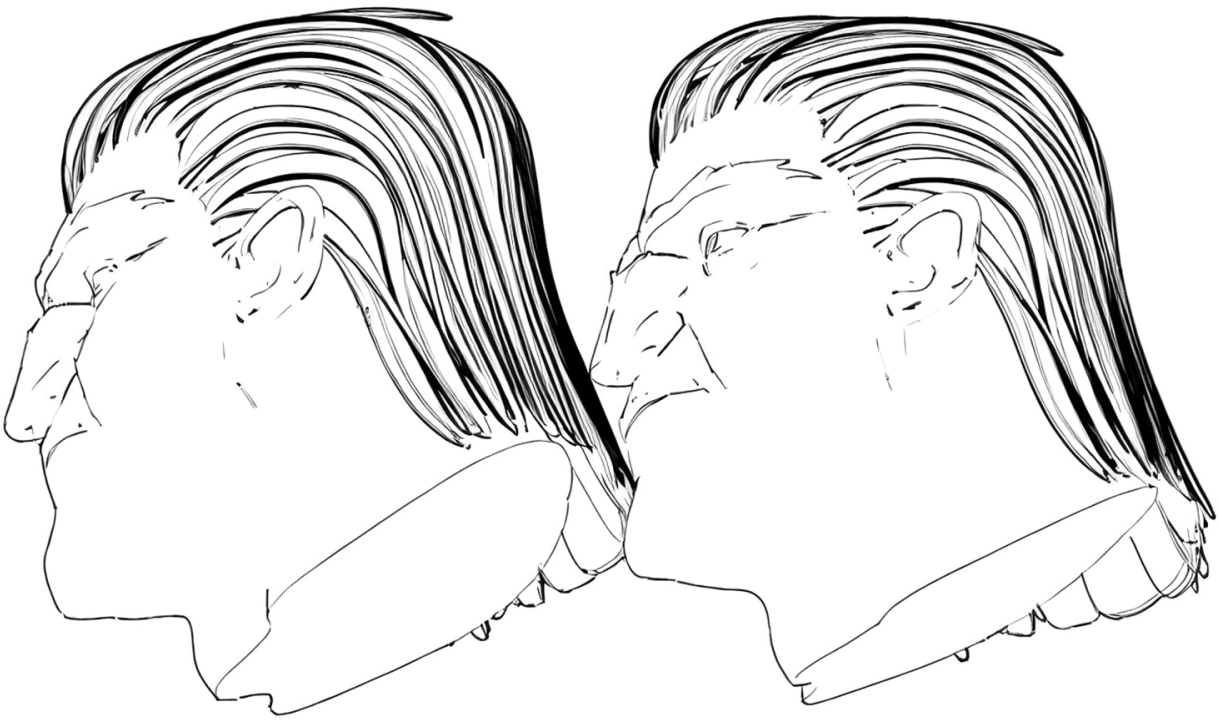


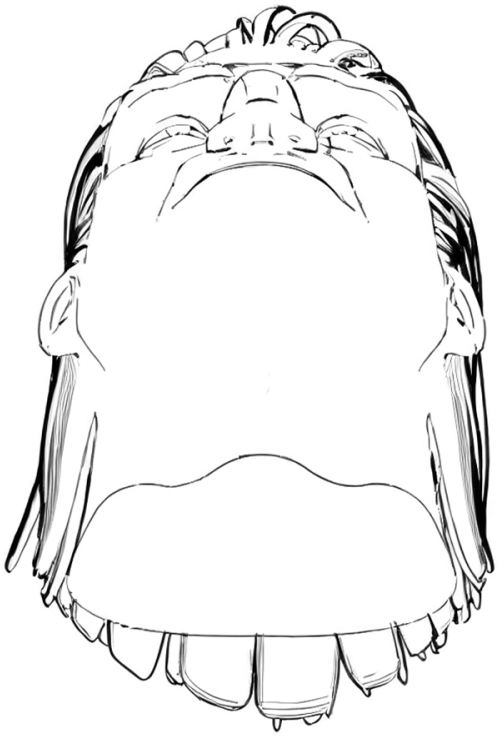


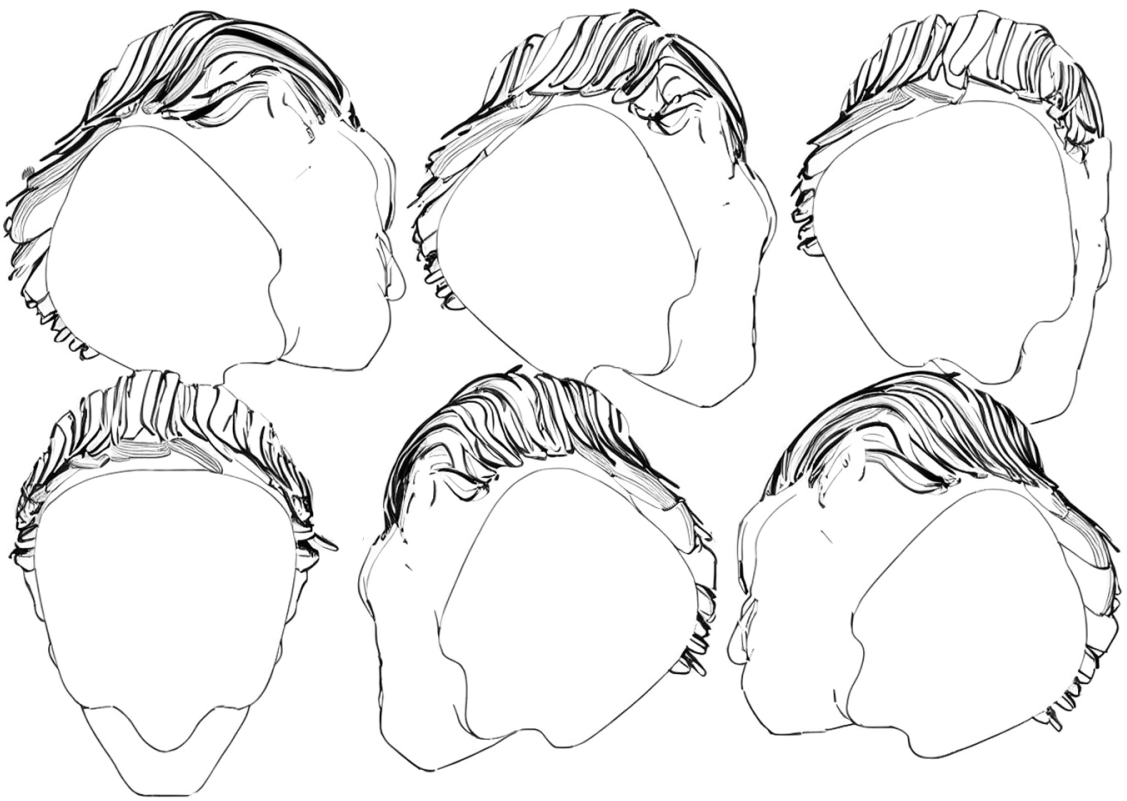


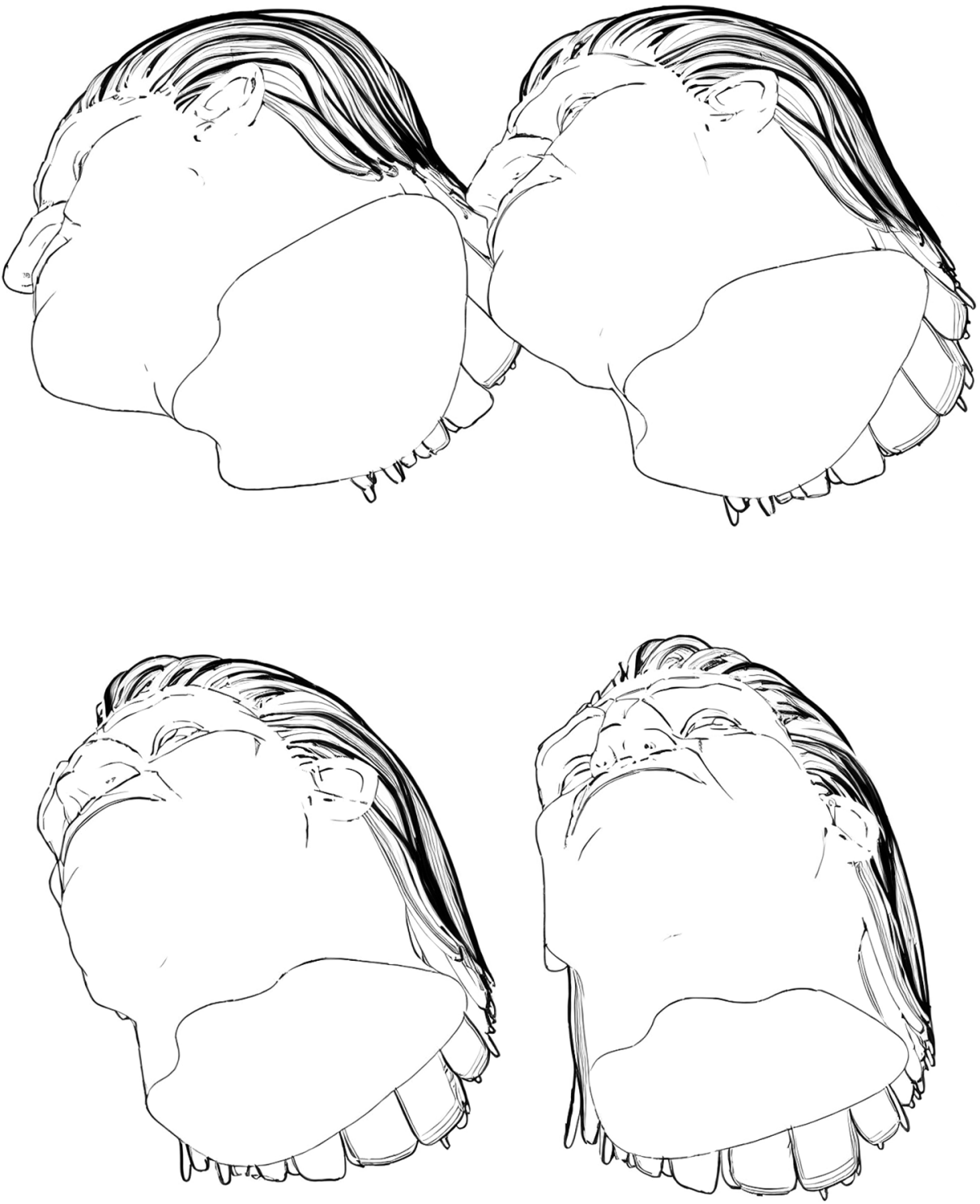


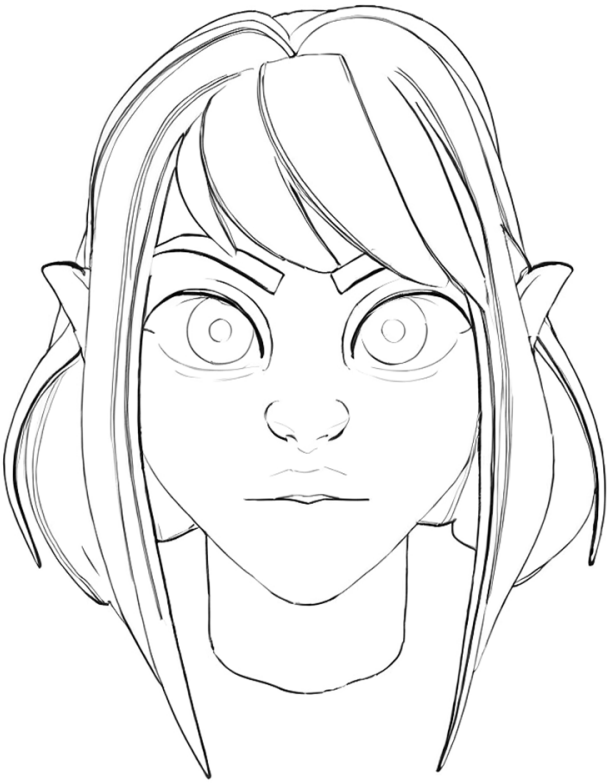


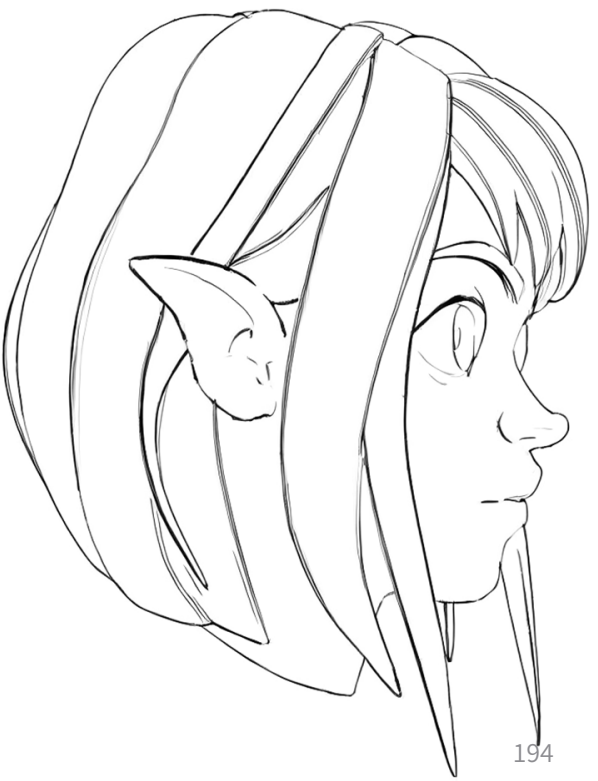


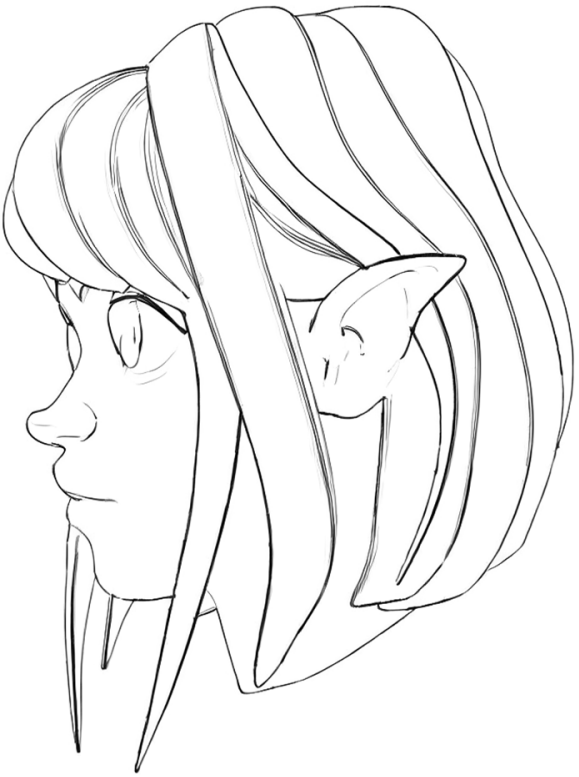


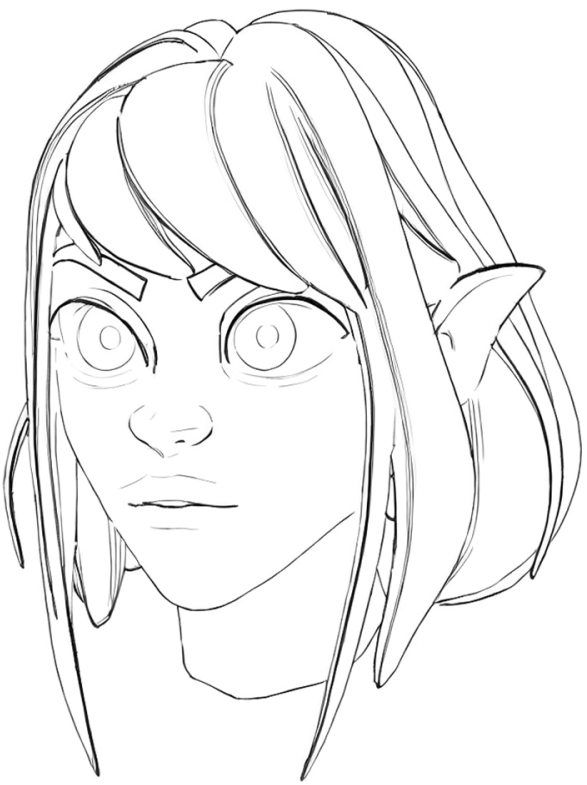


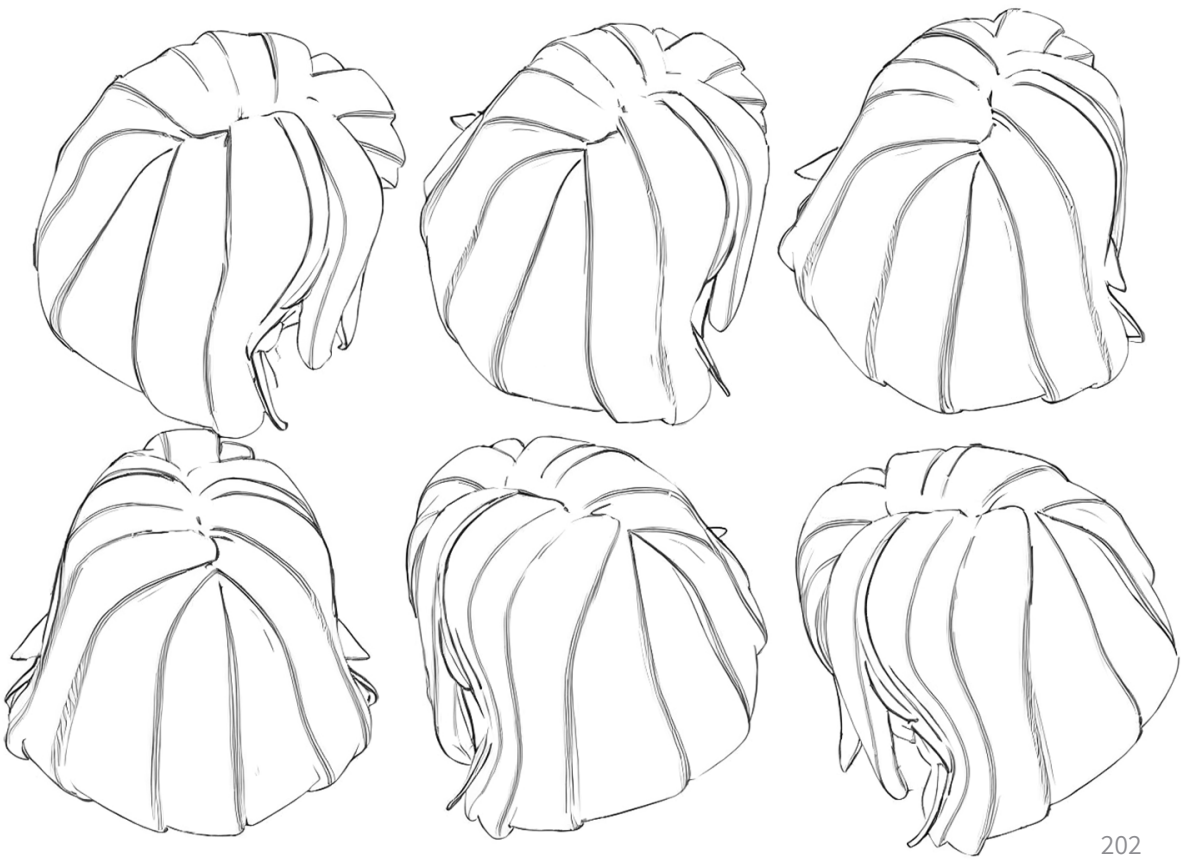


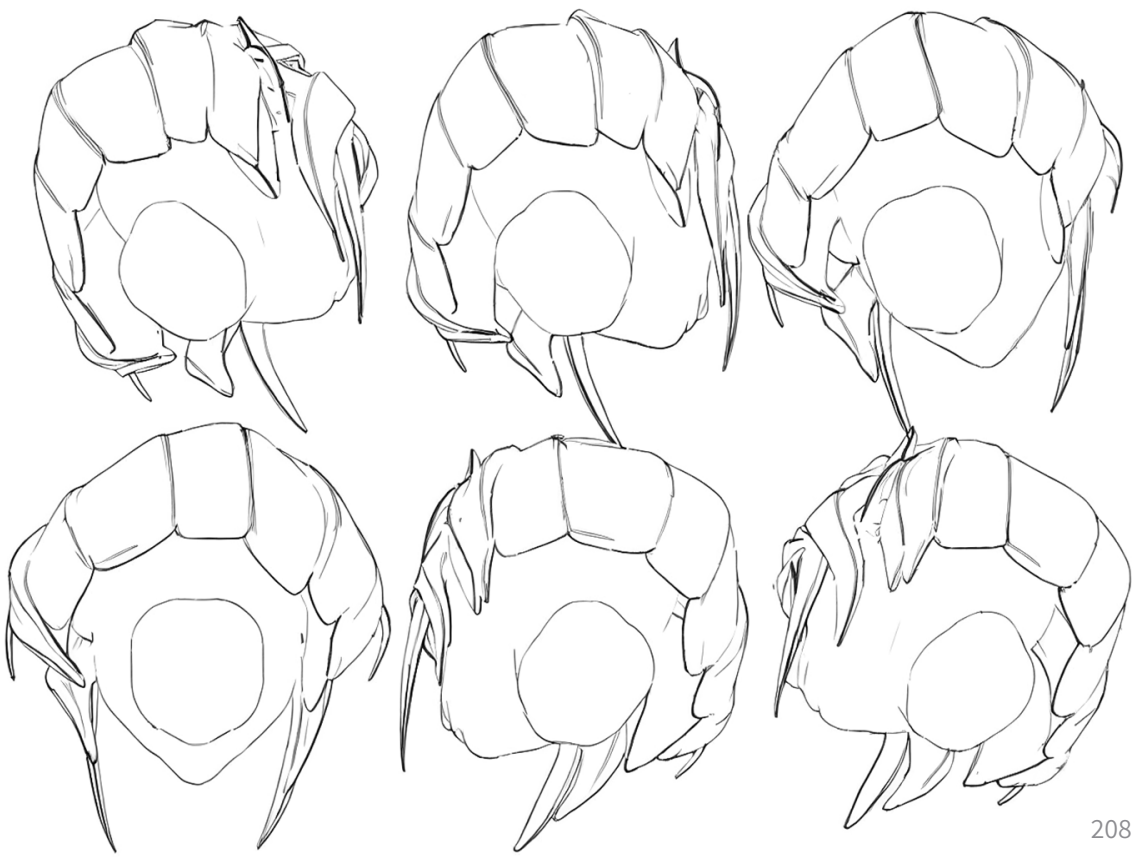










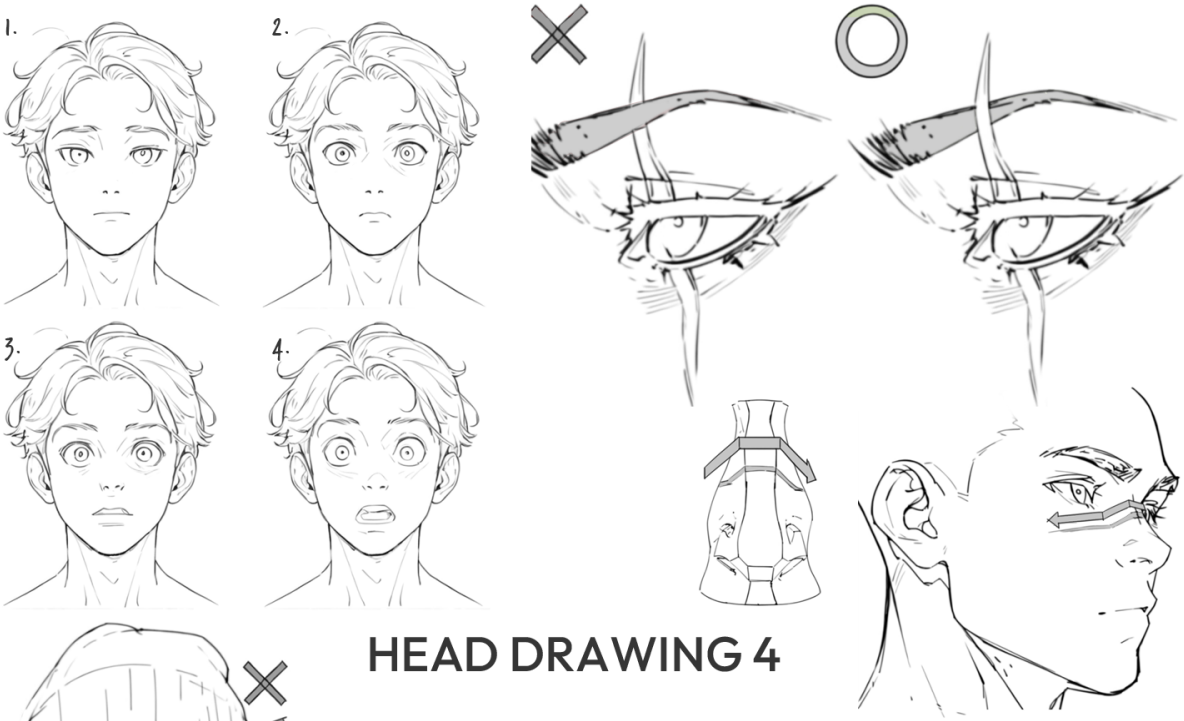


How to Draw Character

HEAD DRAWING

AUTHOR tatan
E-MAIL hello@tatandrawing.com
HOMEPAGE tatandrawing.com

ⓒ TATANDRAWING 2024



HEAD DRAWING 4

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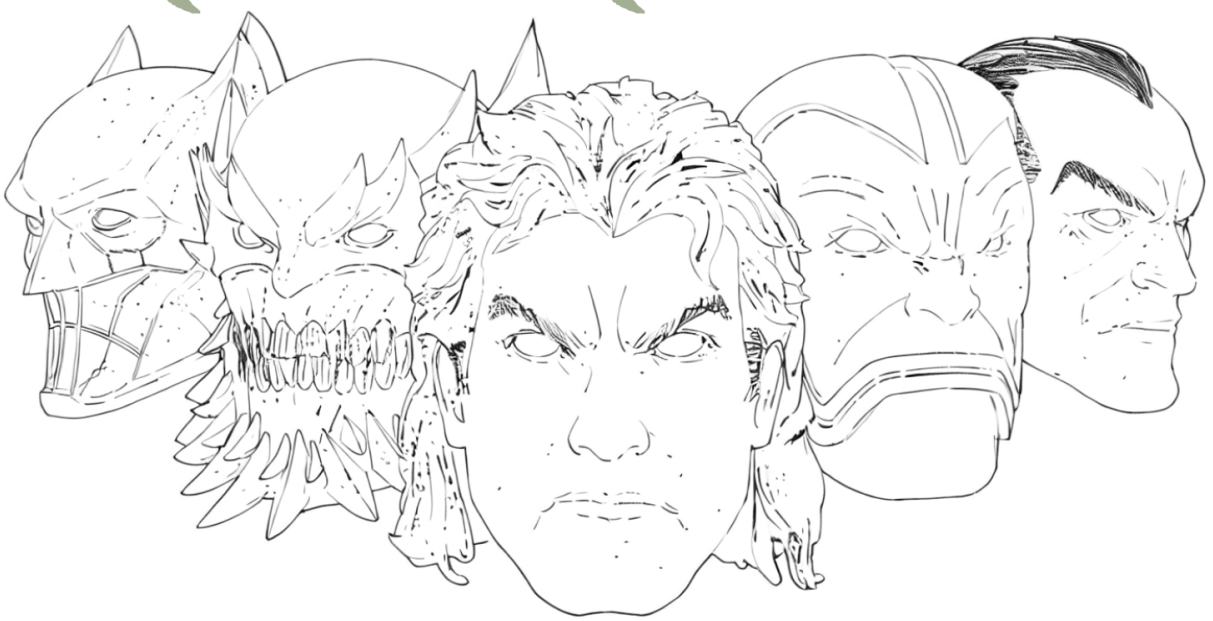

Tatan

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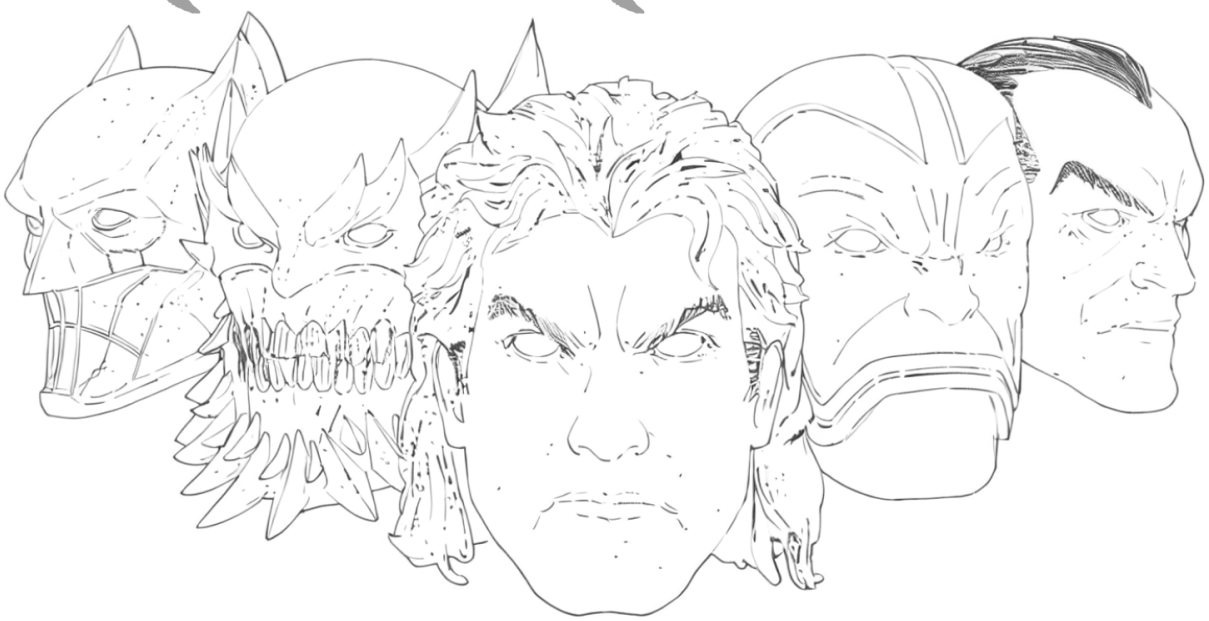
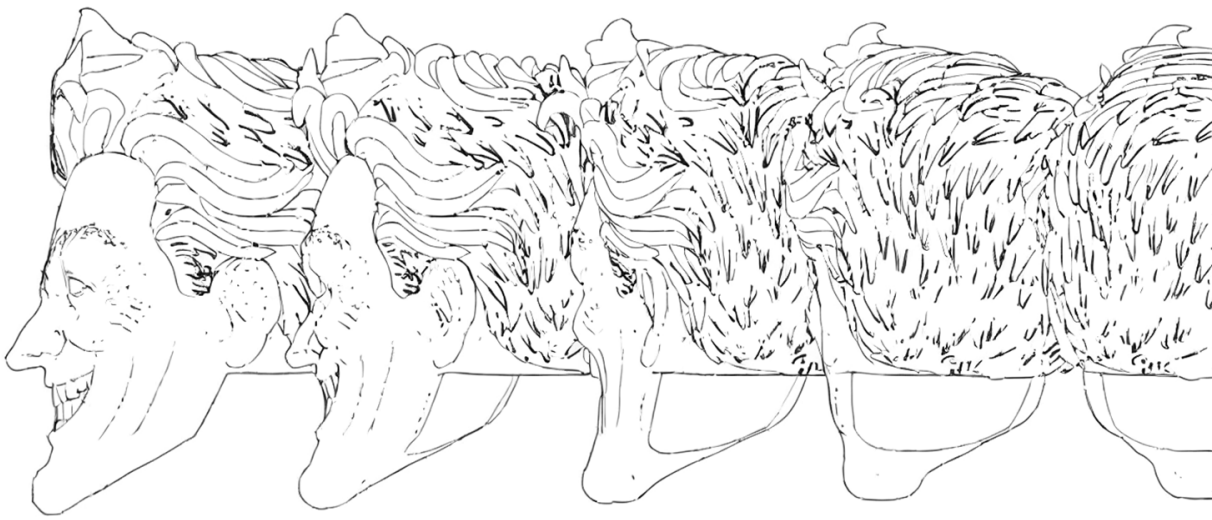
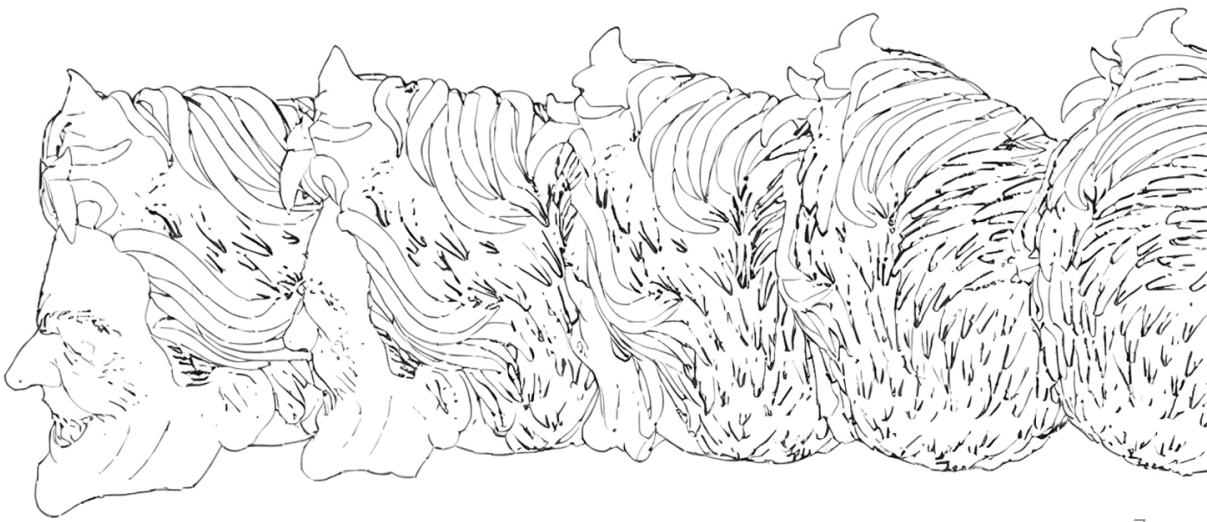


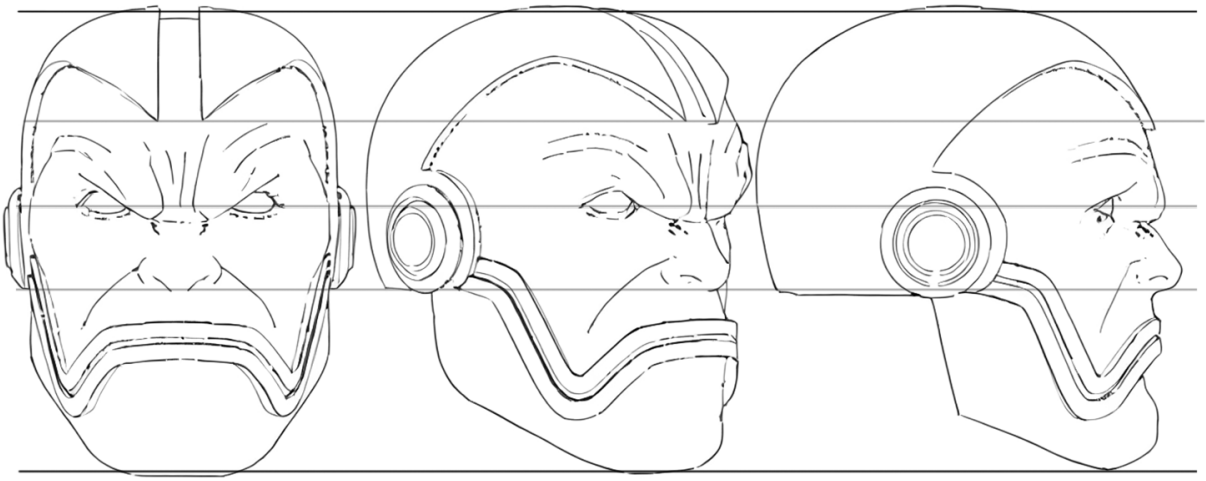
Tatan

CHARACTER-1

This character has a very intense and terrifying appearance. His face radiates tension, giving an overall sharp and powerful impression. His sharp eyebrows and deeply set eyes emphasize the character's evil and madness.

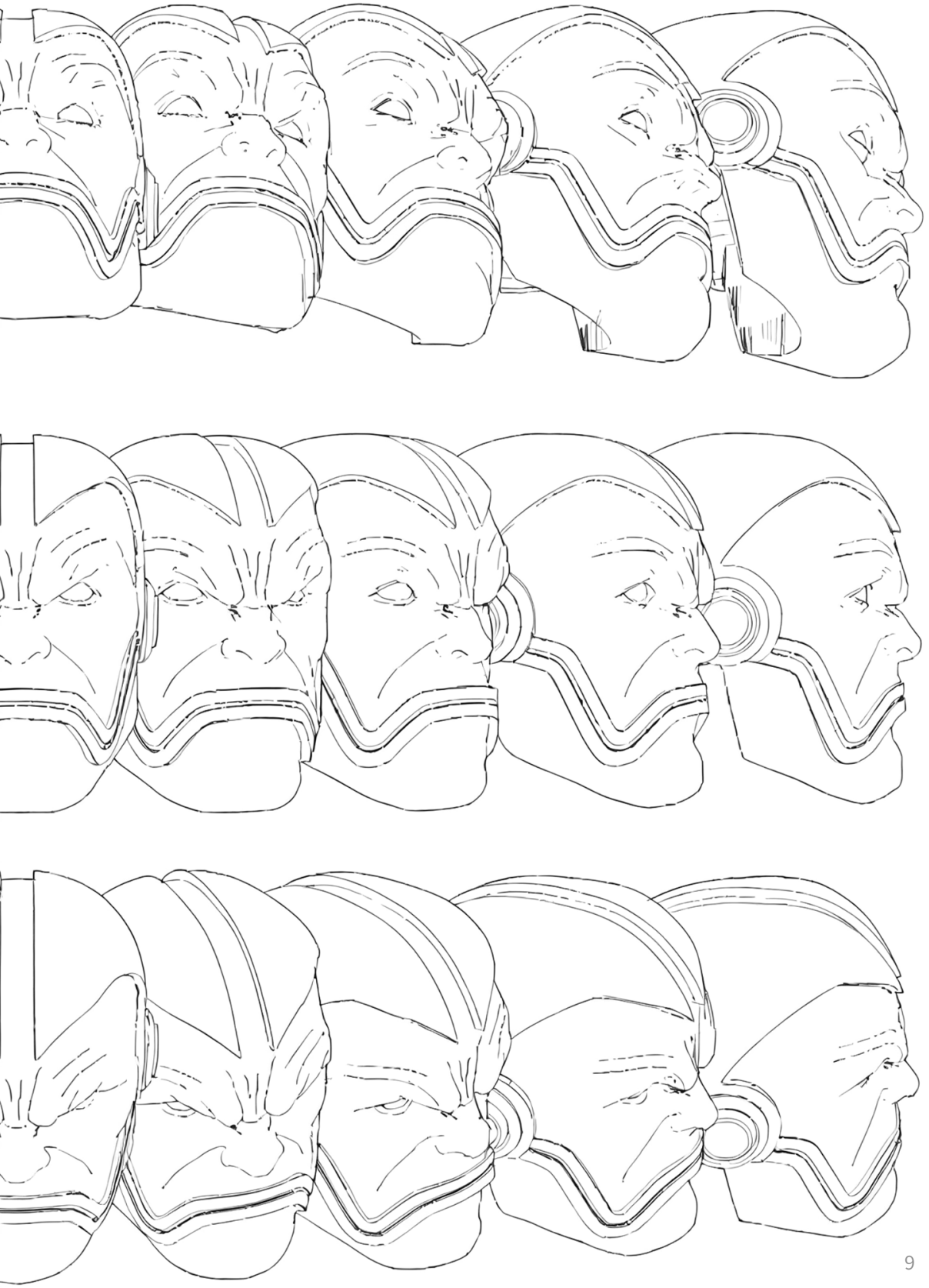


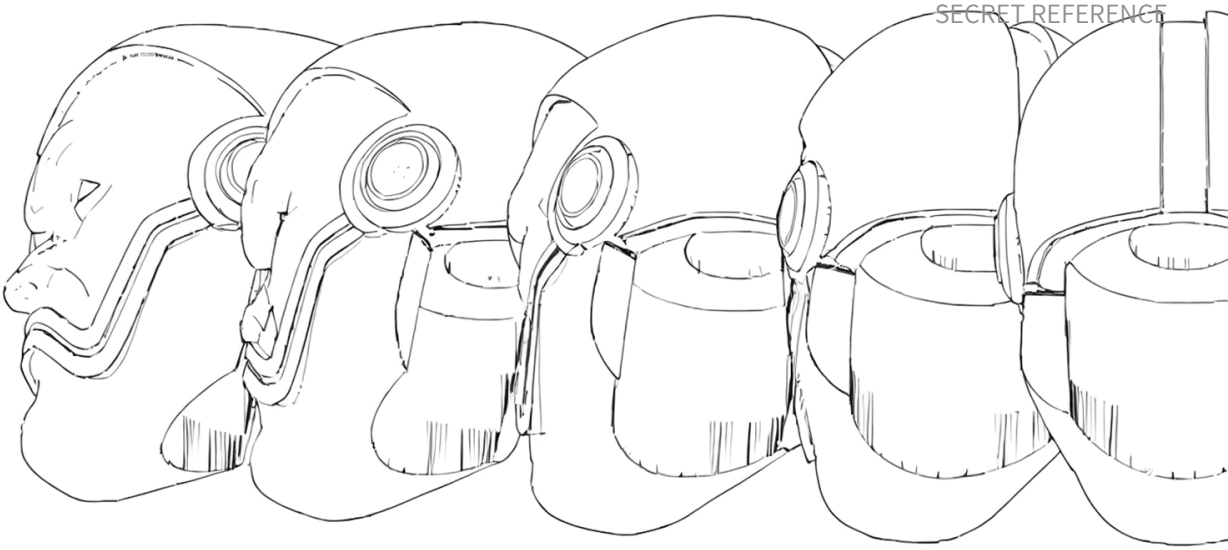


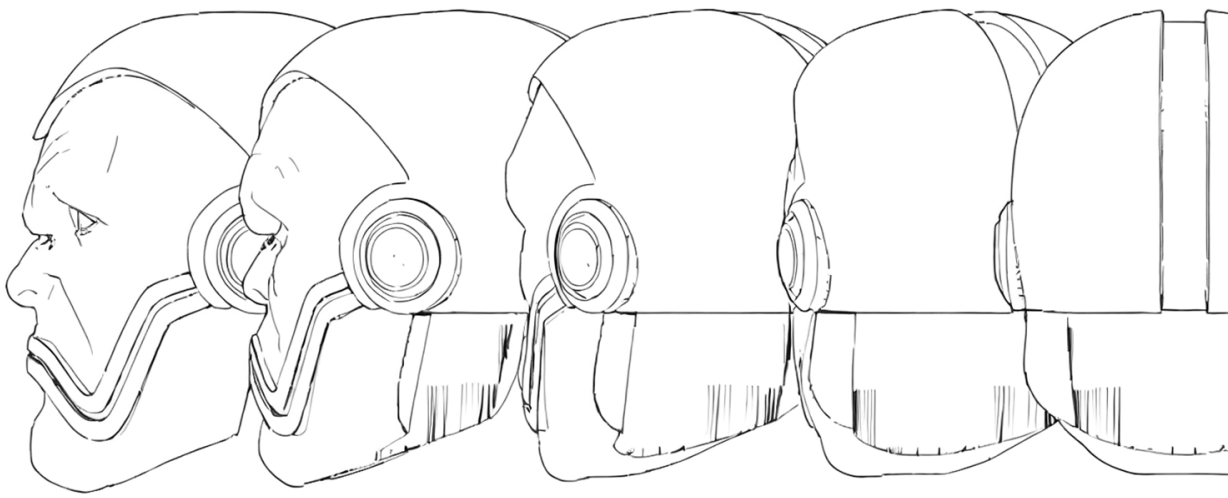


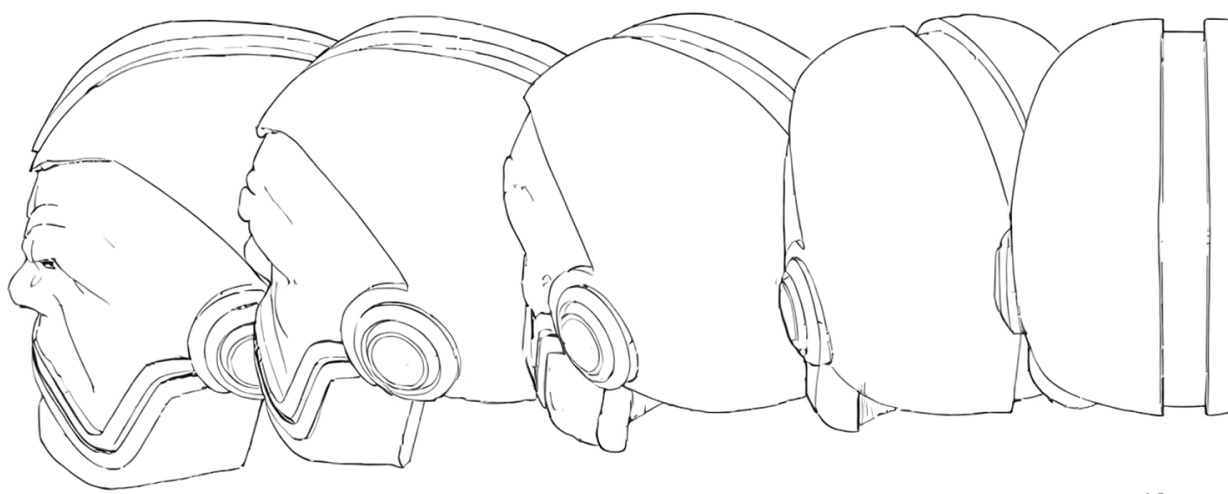
CHARACTER-2

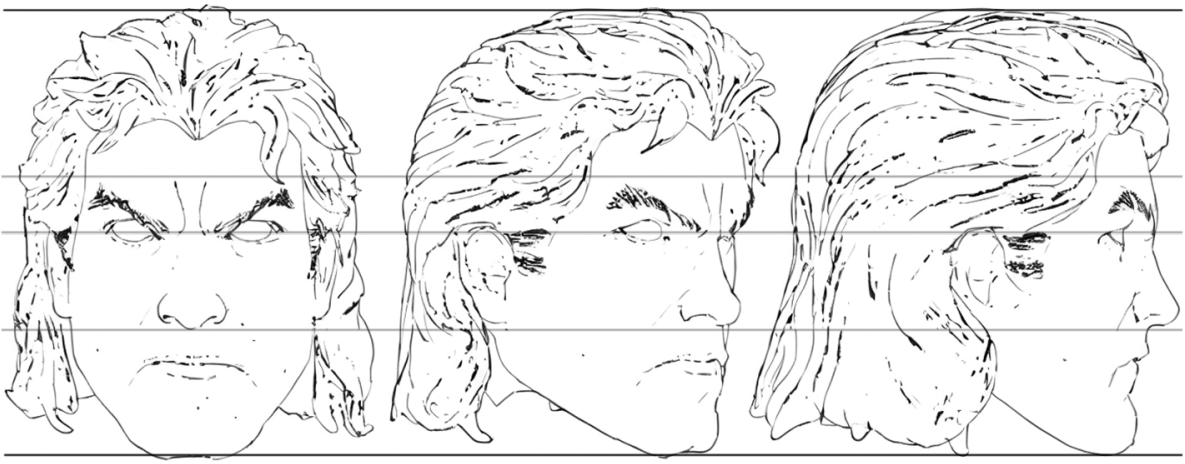
His face is broad and strong, giving an overall impression of solidity and resilience. Deep wrinkles etched into his forehead suggest the many battles and hardships he has endured. The most striking feature is the powerful protective gear attached to his face.





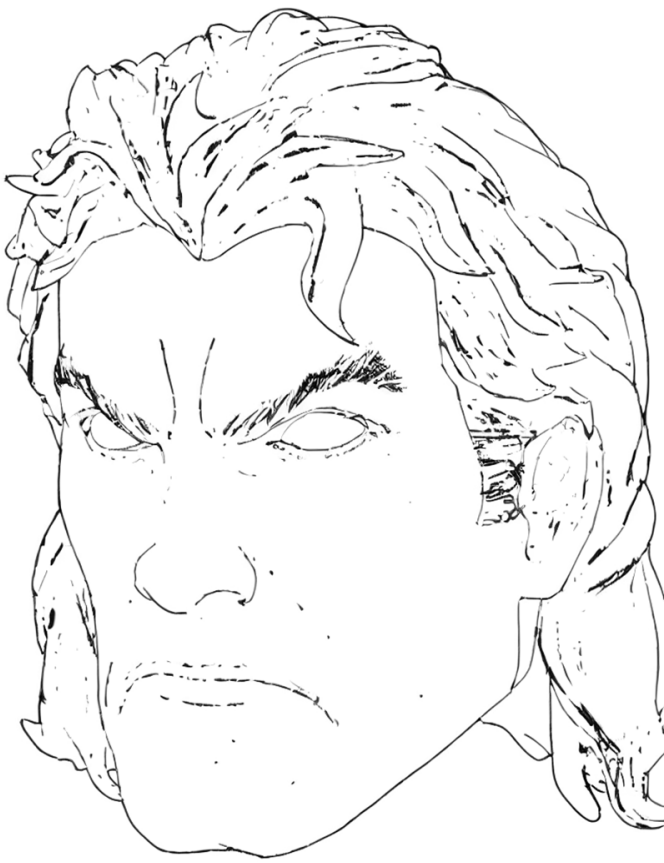


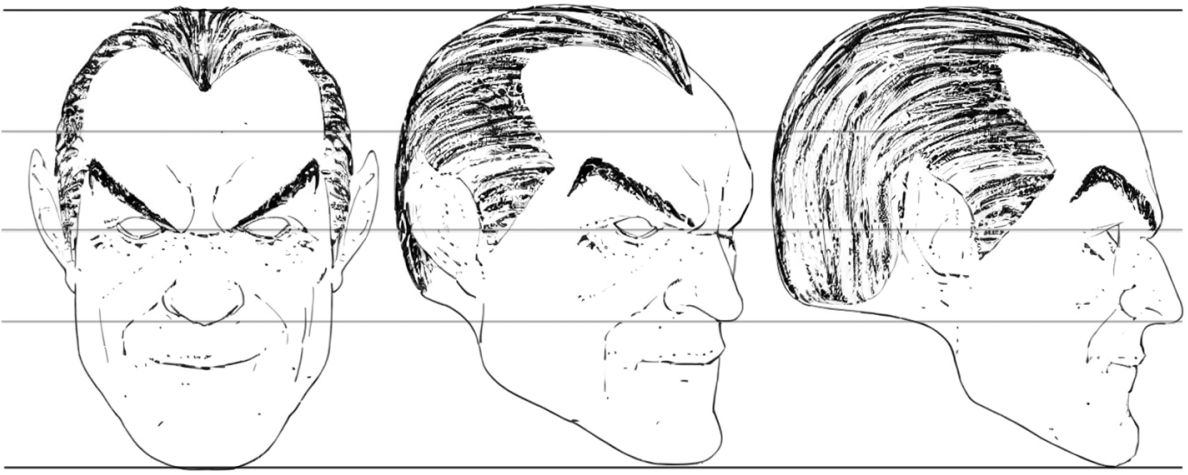




CHARACTER-3

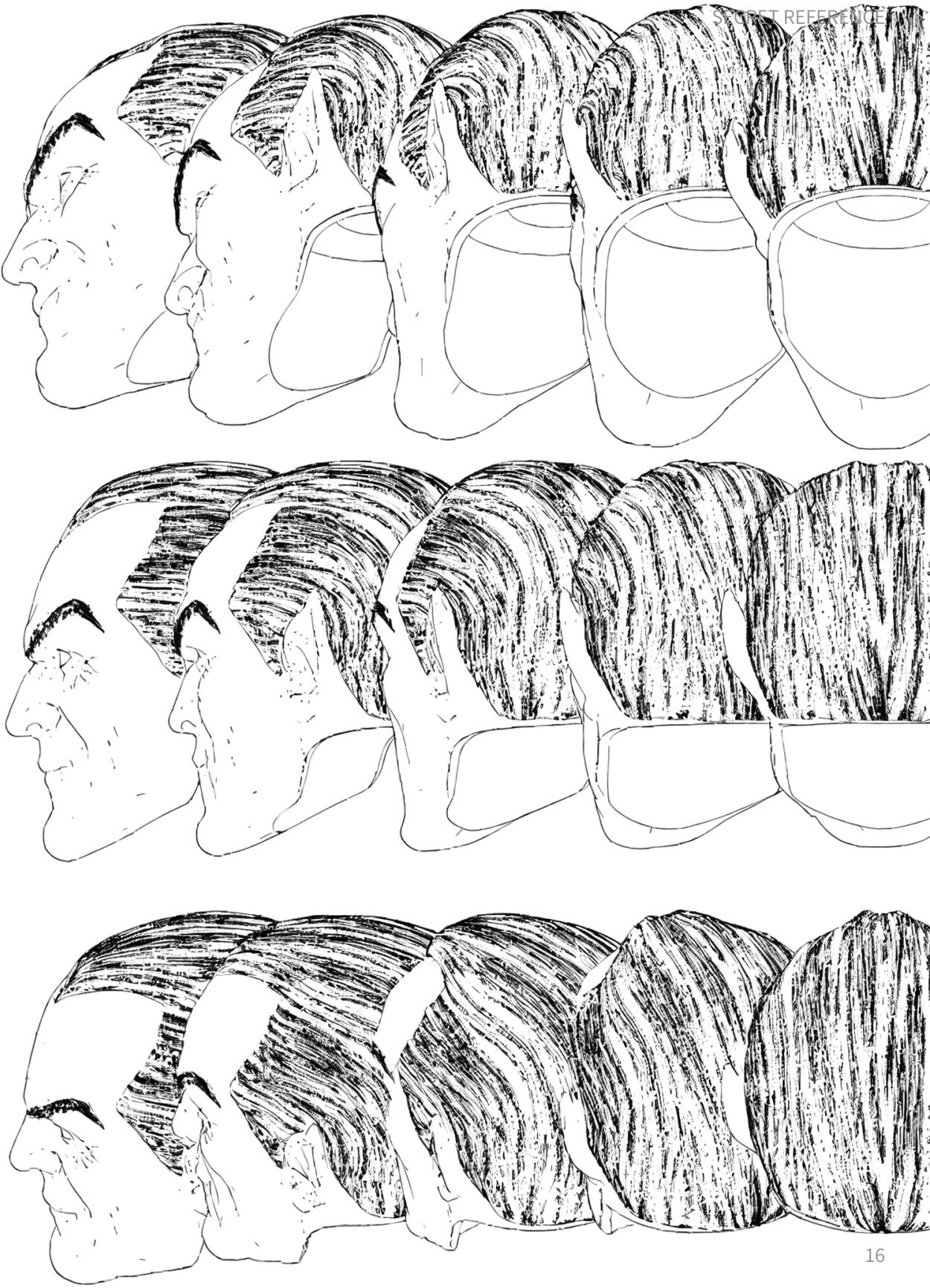
His face is angular and solid, with thick eyebrows. His hair is long and wavy, depicted as flowing freely. This reflects the character's free-spirited and strong-willed nature.

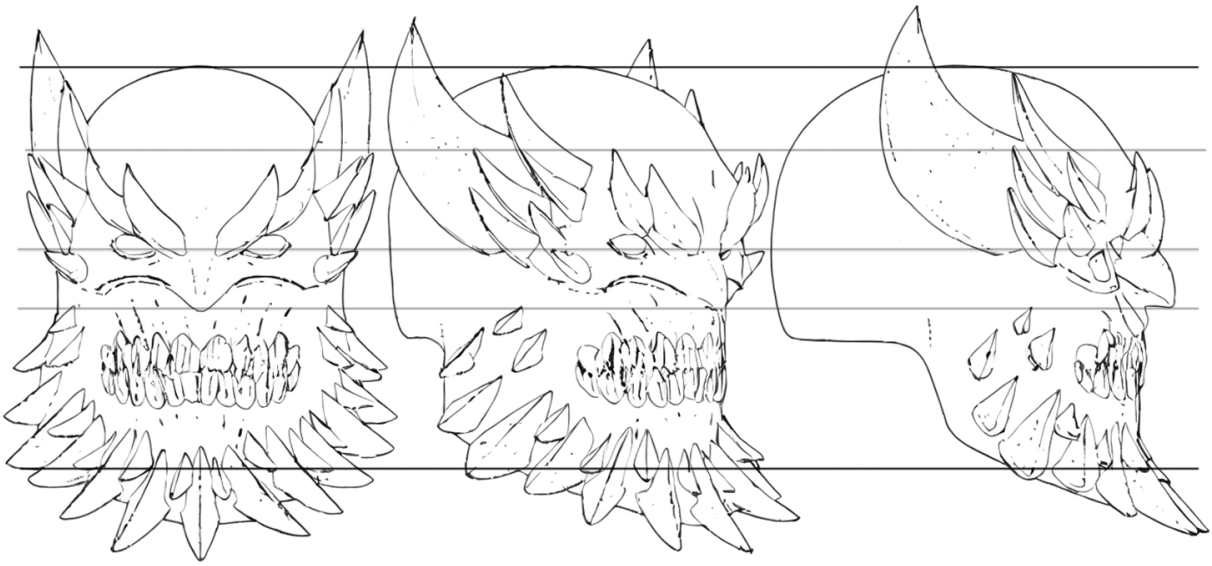




CHARACTER-4

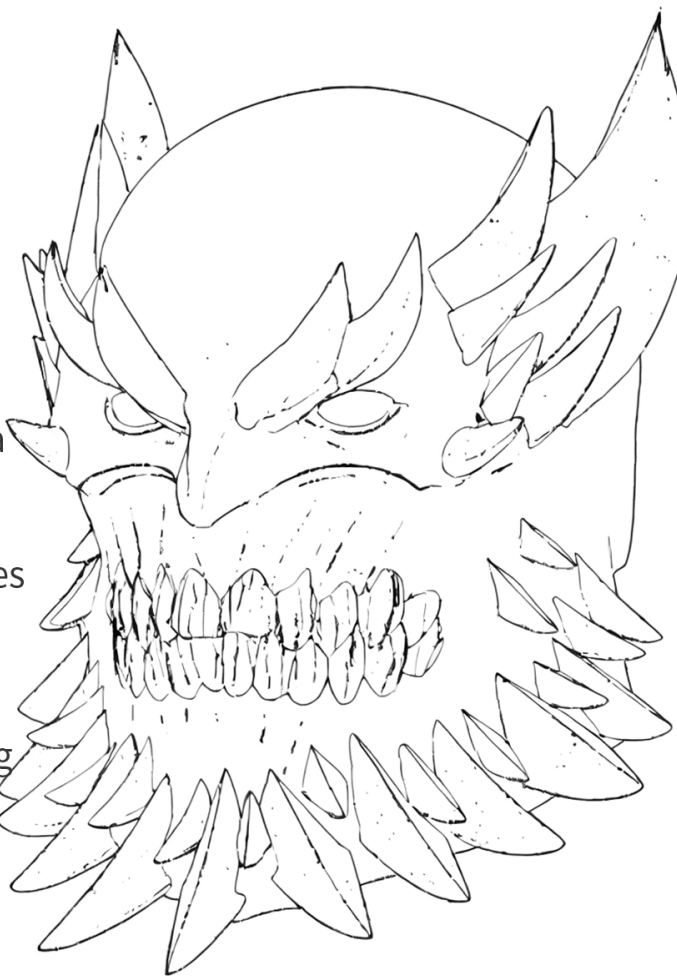
His hair is neatly slicked back, revealing a broad forehead. This reflects his meticulous and calculating personality. His ears are drawn pointed, suggesting that he is not entirely human. His mouth is twisted into a smirk on one side, highlighting his malevolent nature.

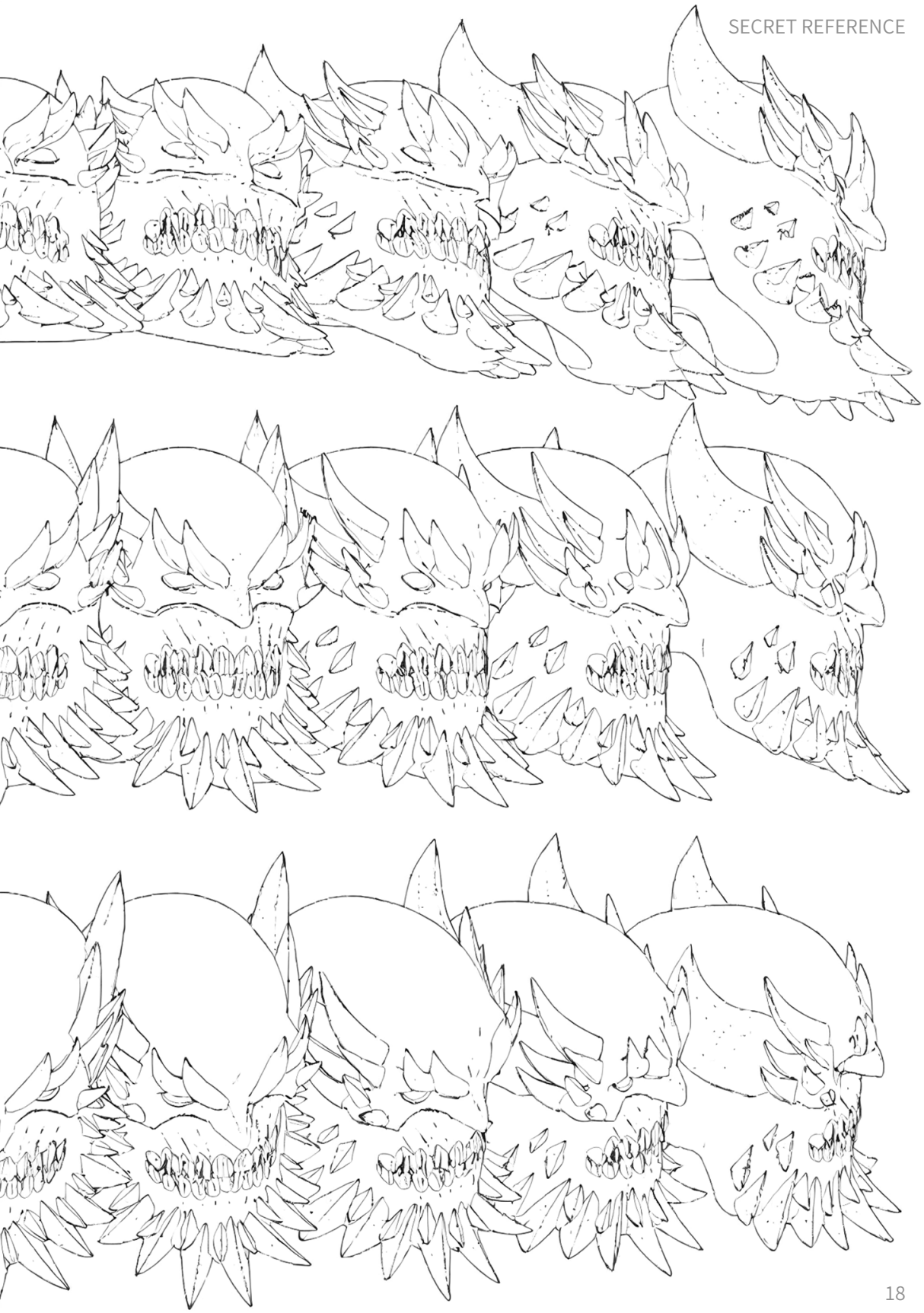


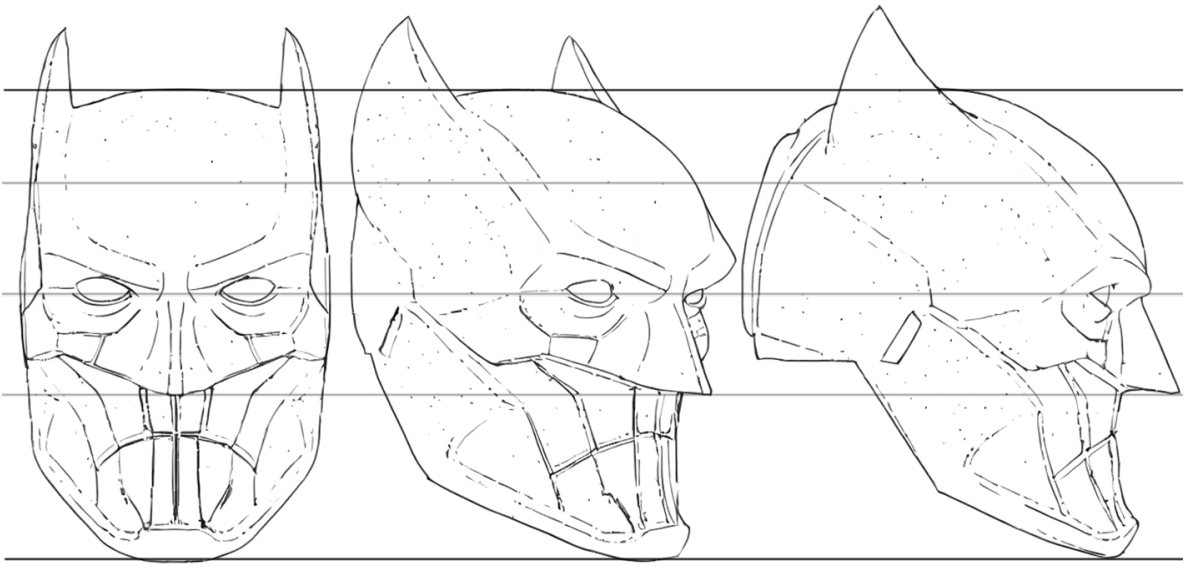


CHARACTER-5

This character has an extremely terrifying and otherworldly appearance. His face resembles that of a demon, with sharp horns and teeth being the most prominent features. His eyes are depicted as sharp and hollow, giving the impression of a monstrous creature rather than a living being.

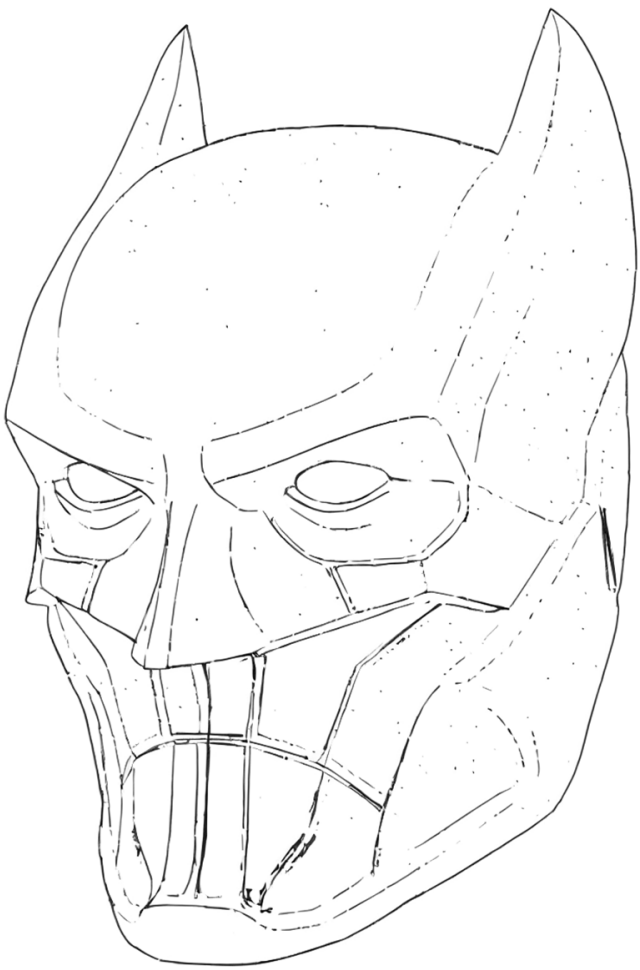


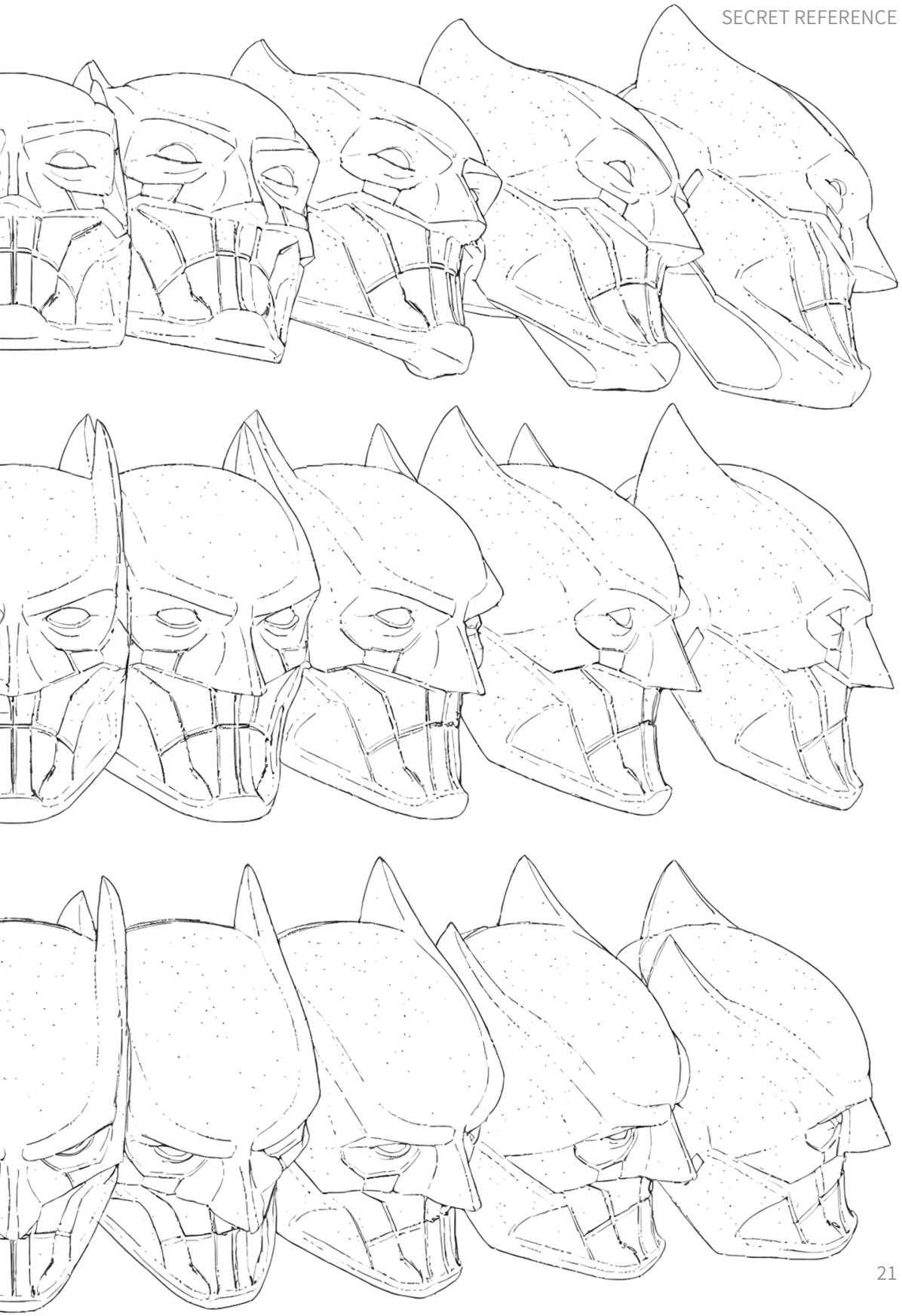


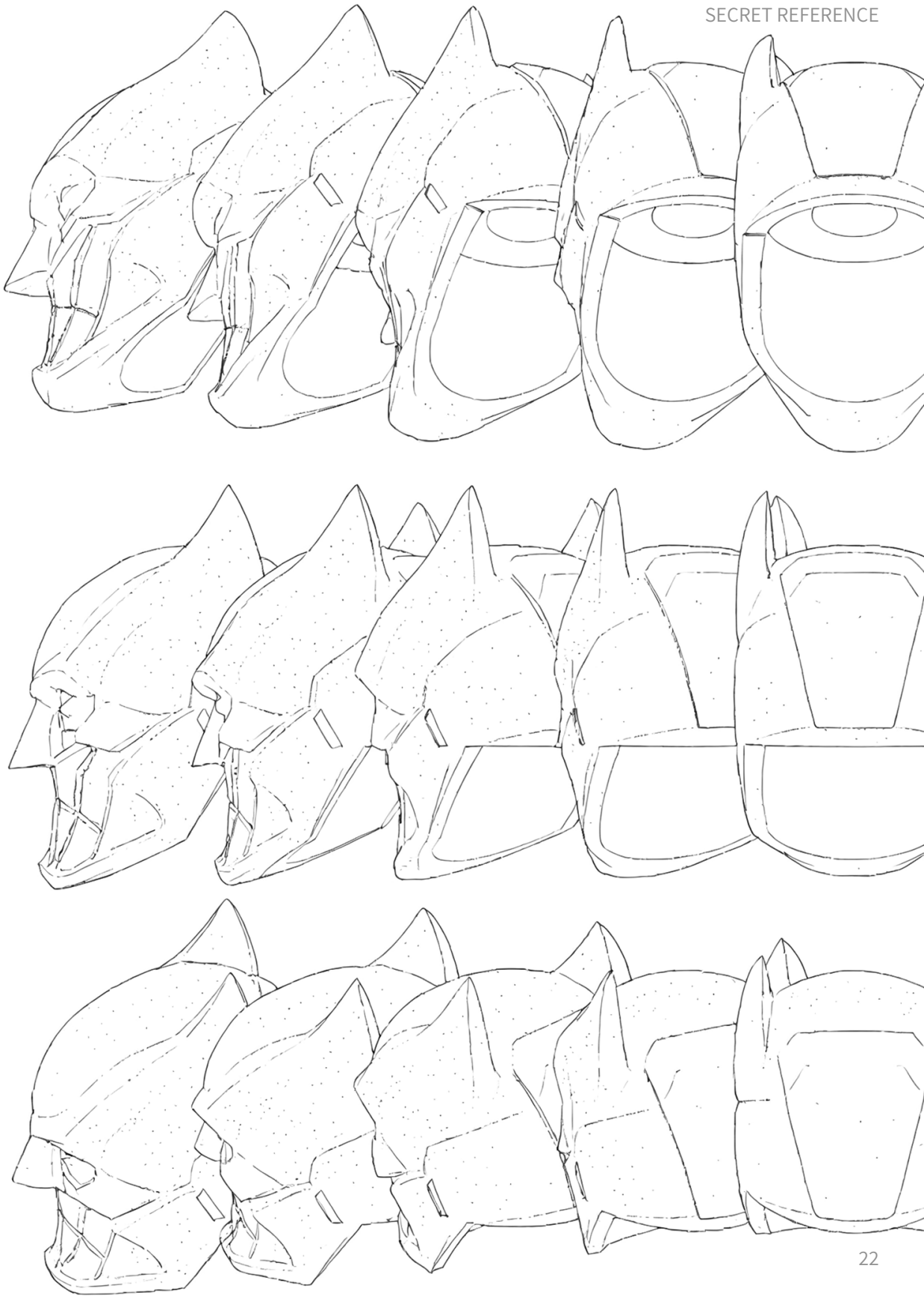


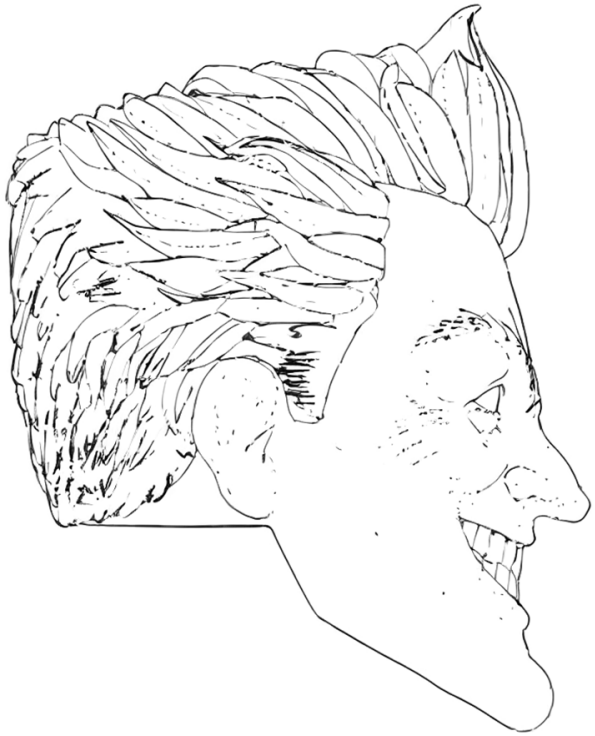
CHARACTER-6

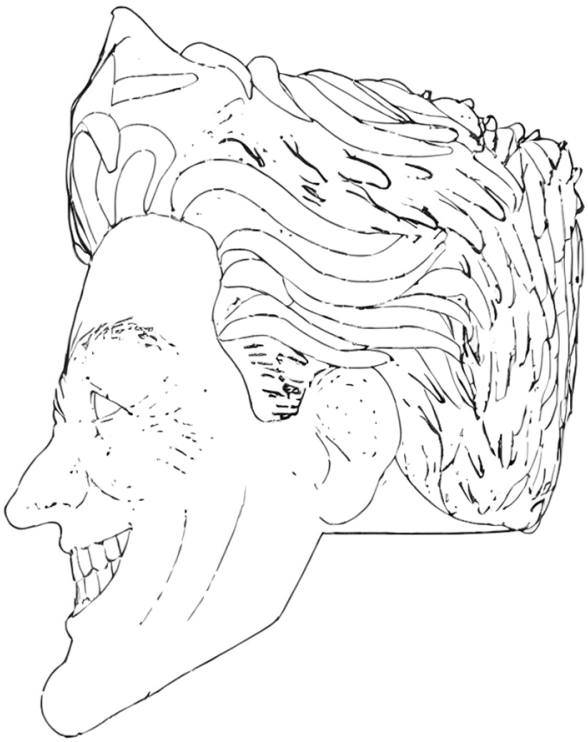
His face is completely concealed by a mask, which features a sharp and angular design. The mask resembles a piece of battle-hardened protective gear. Overall, the character's appearance suggests that he is skilled in combat and strategy.

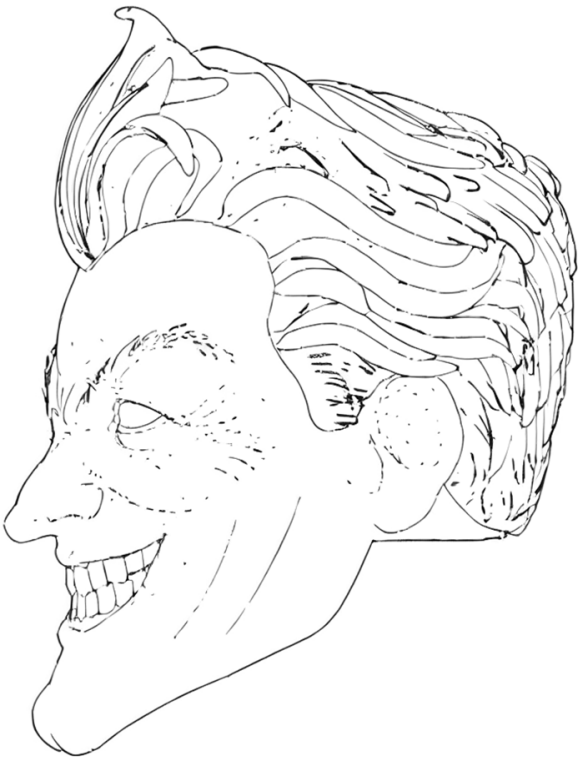


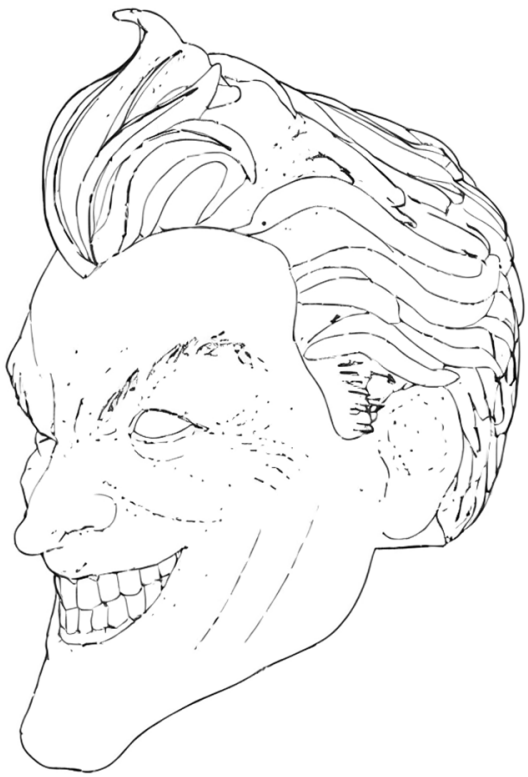


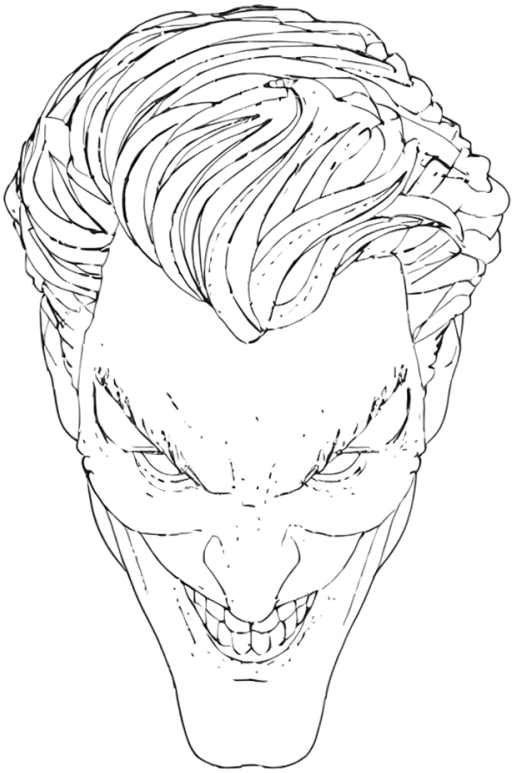


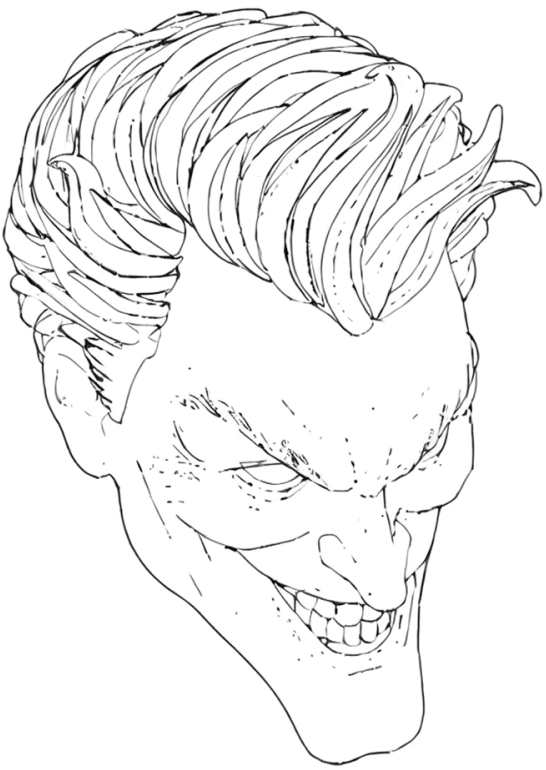


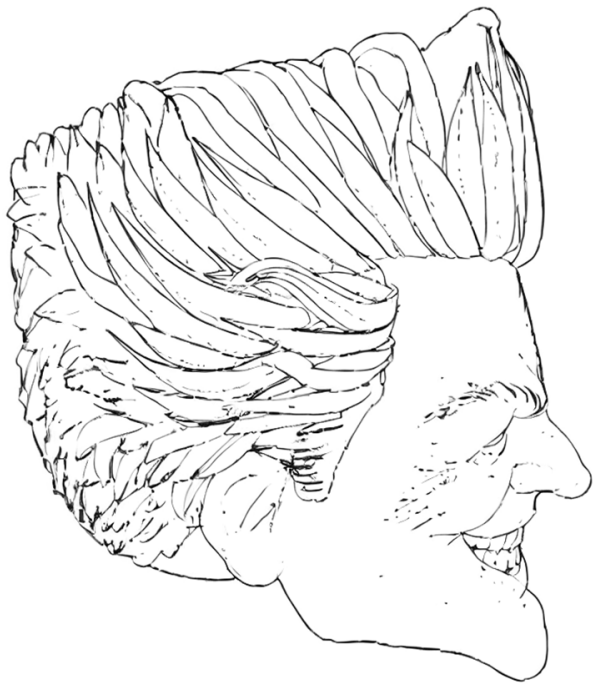


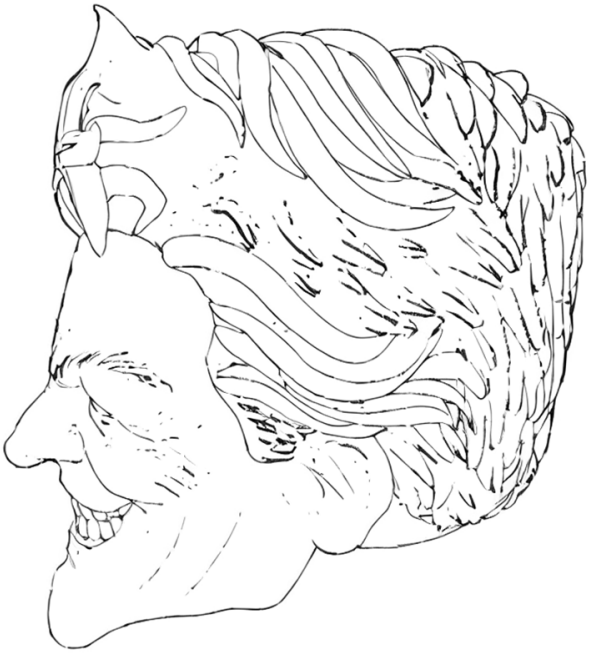


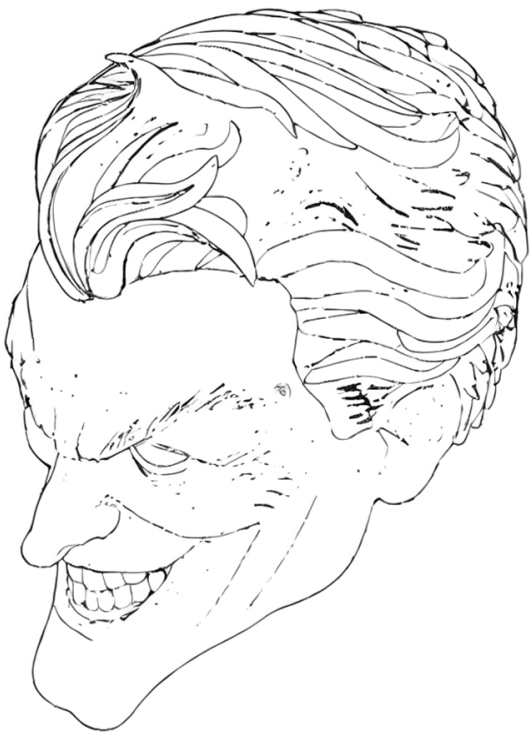


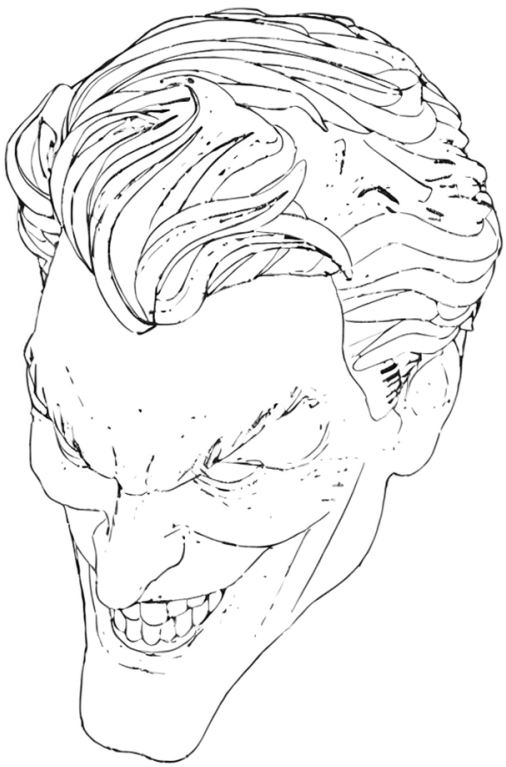


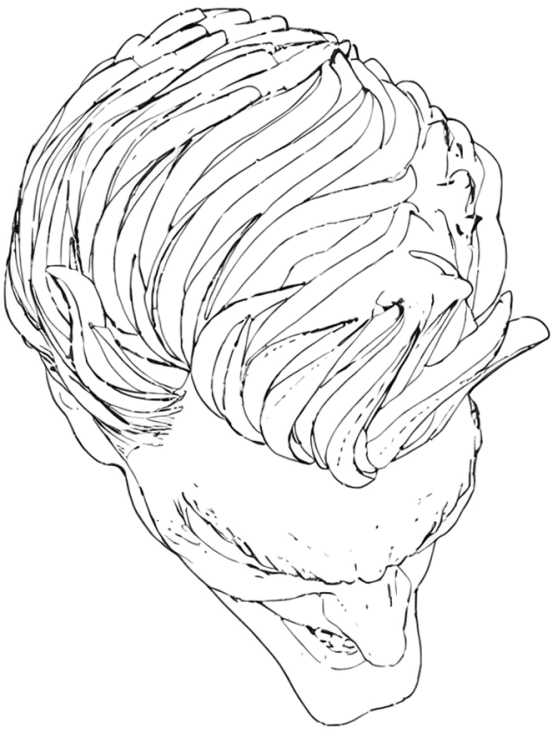


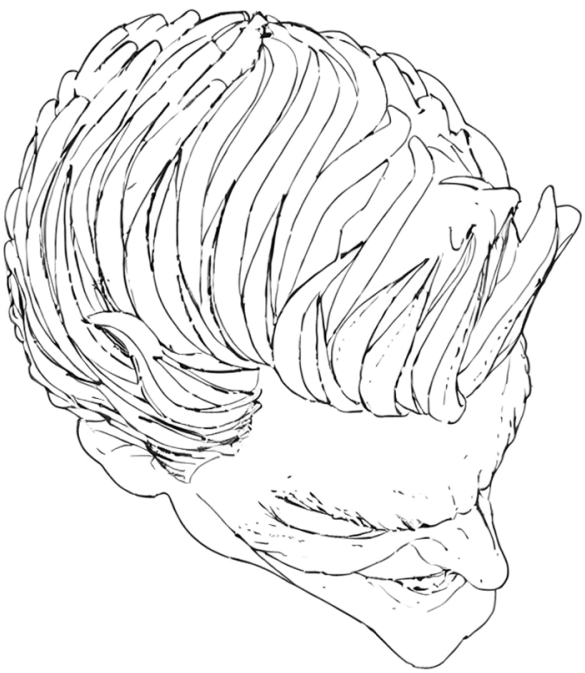


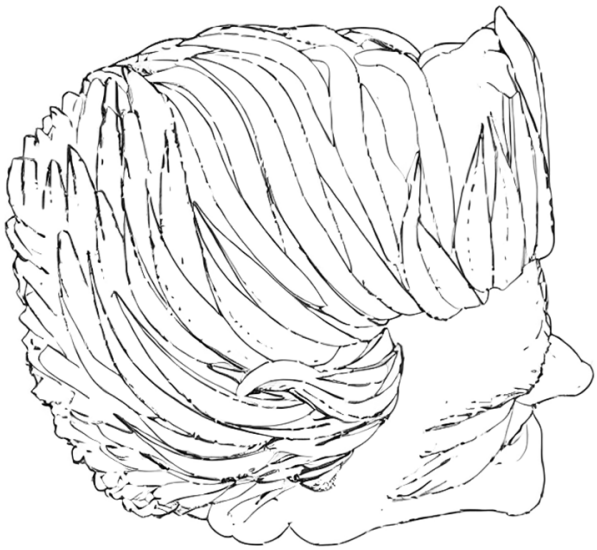


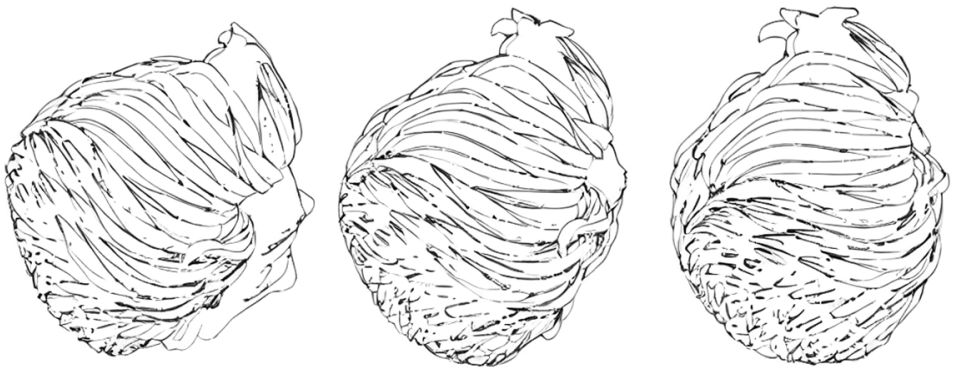


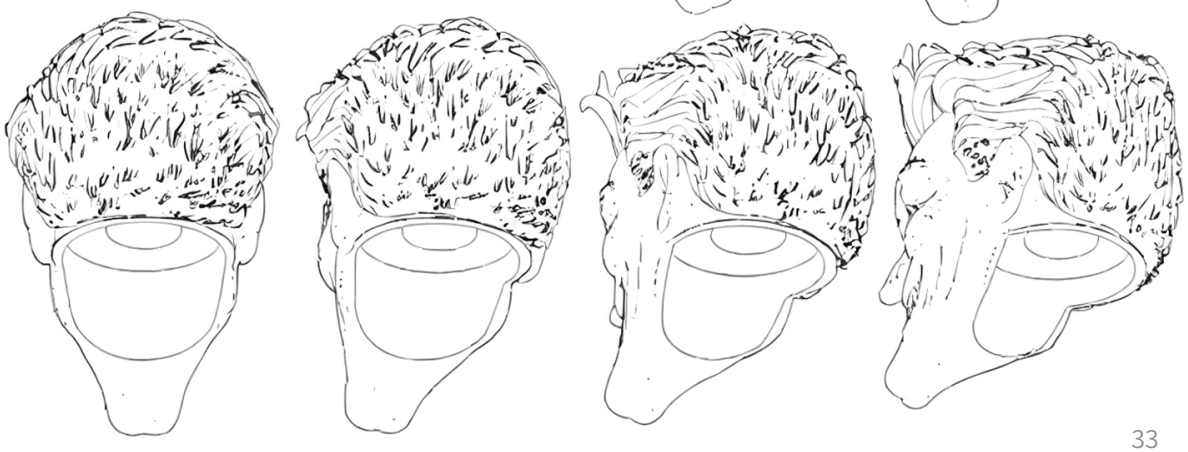


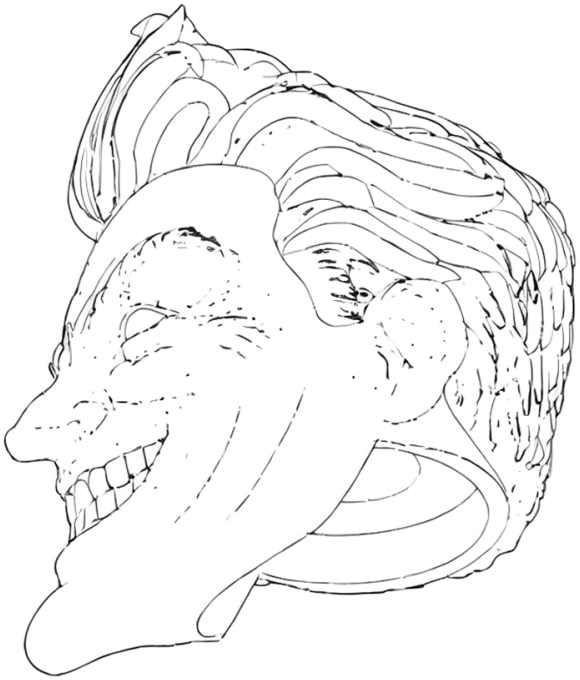


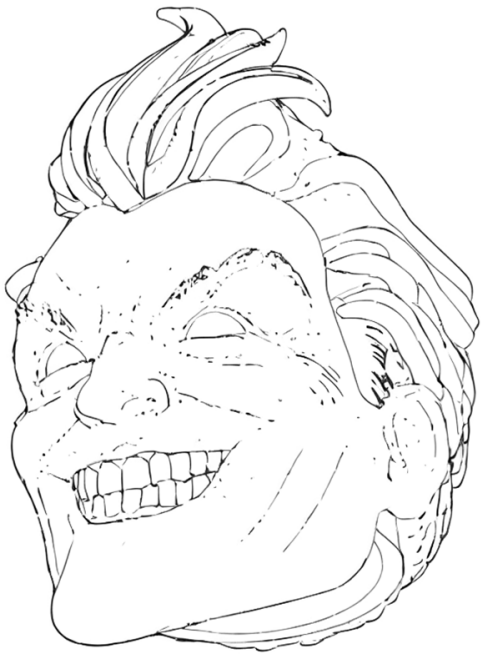


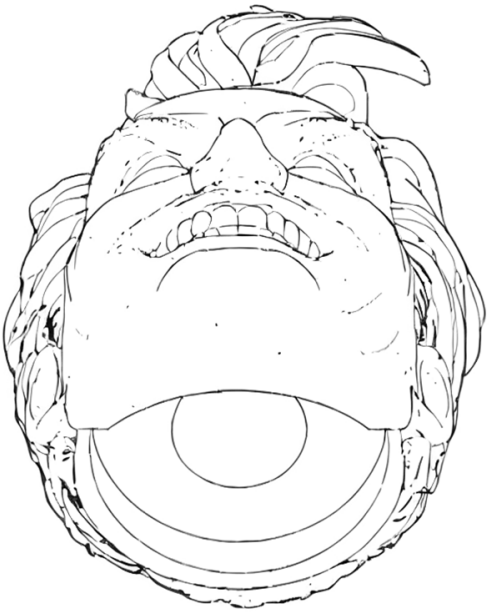


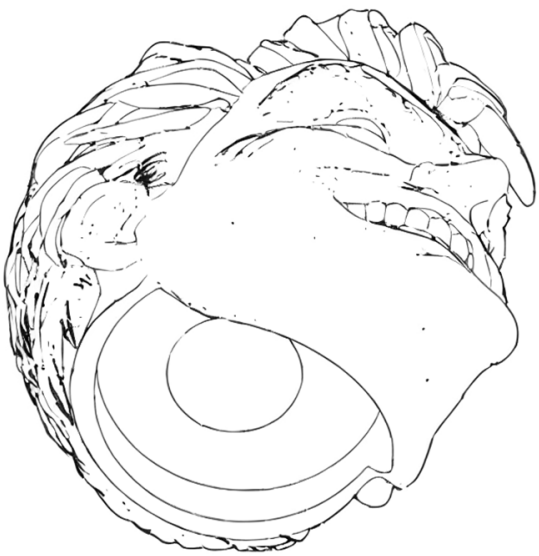


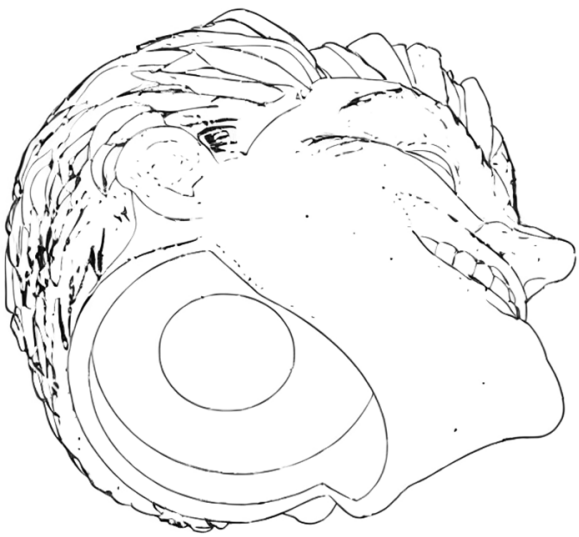


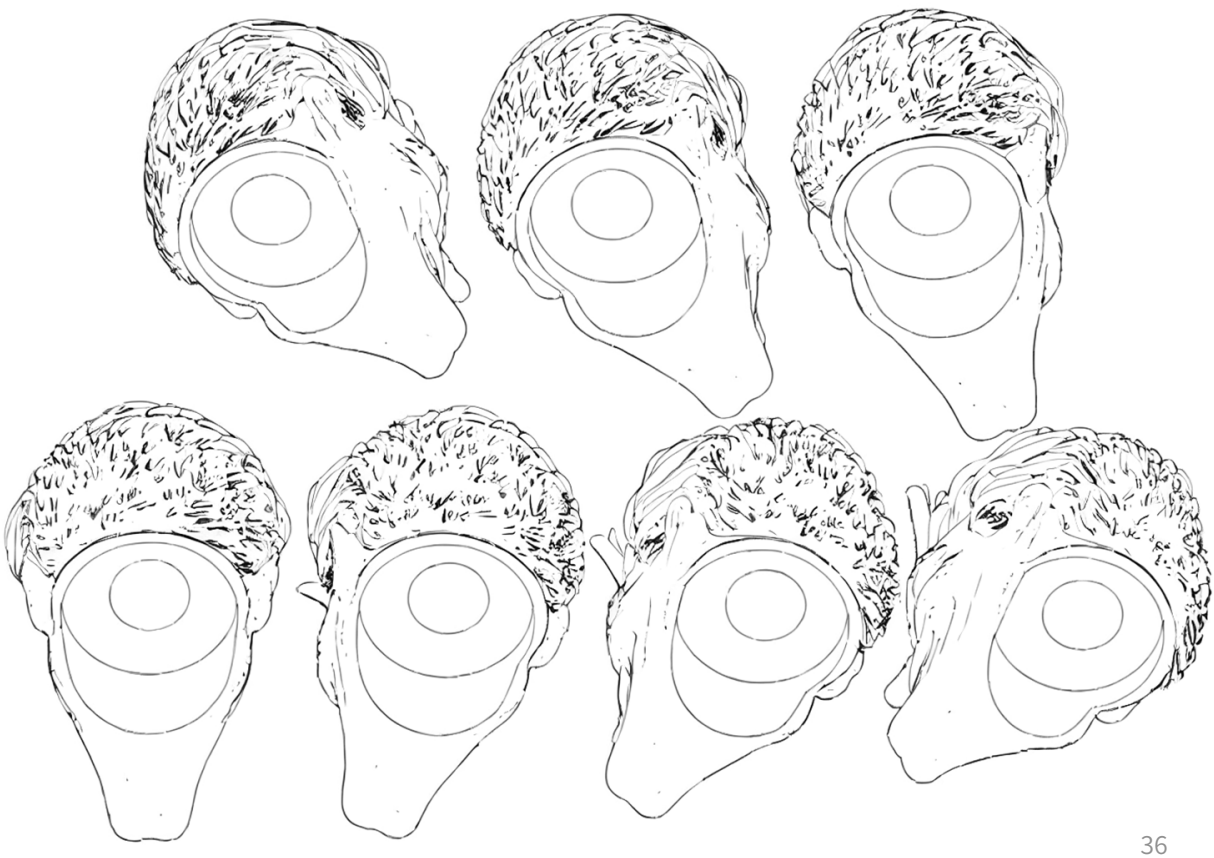


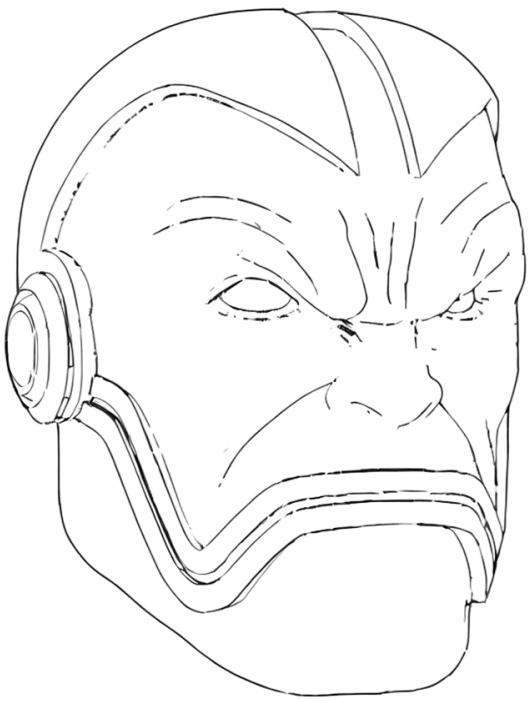


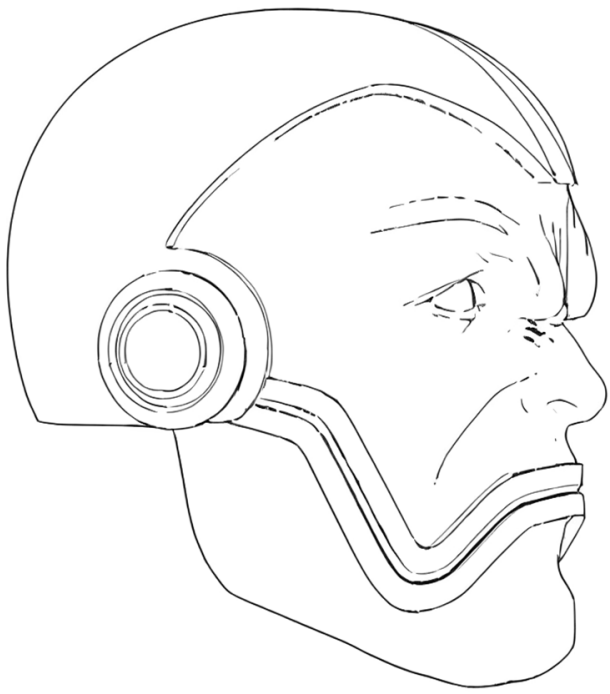


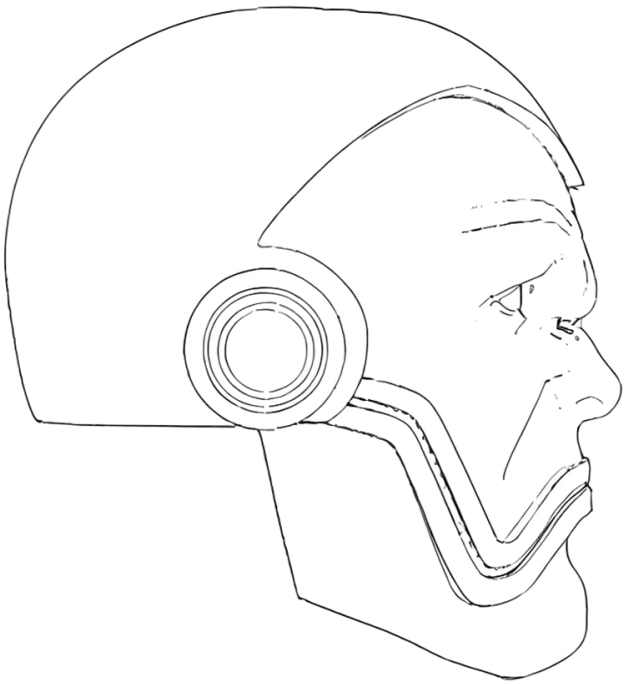


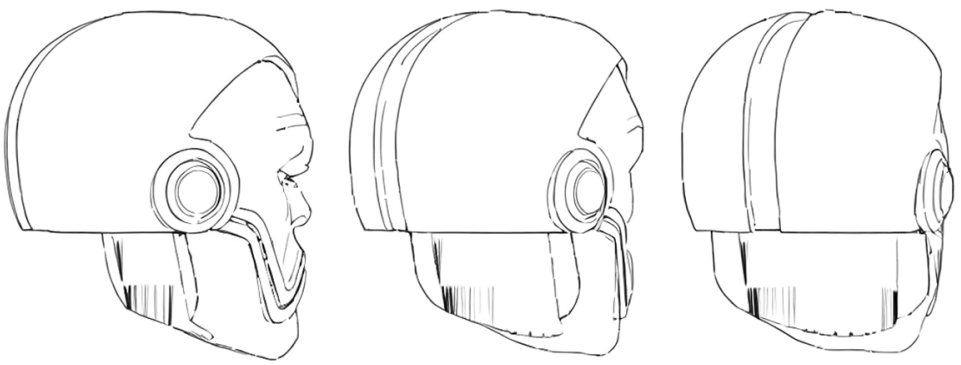


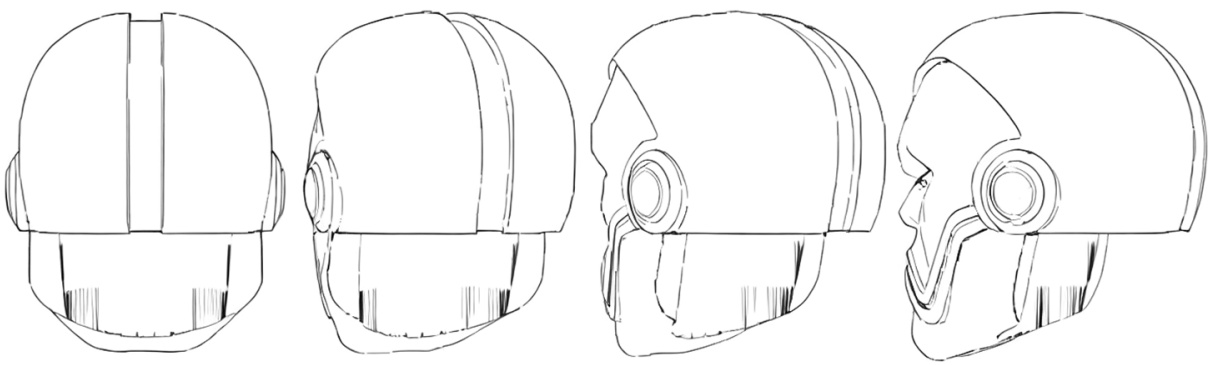


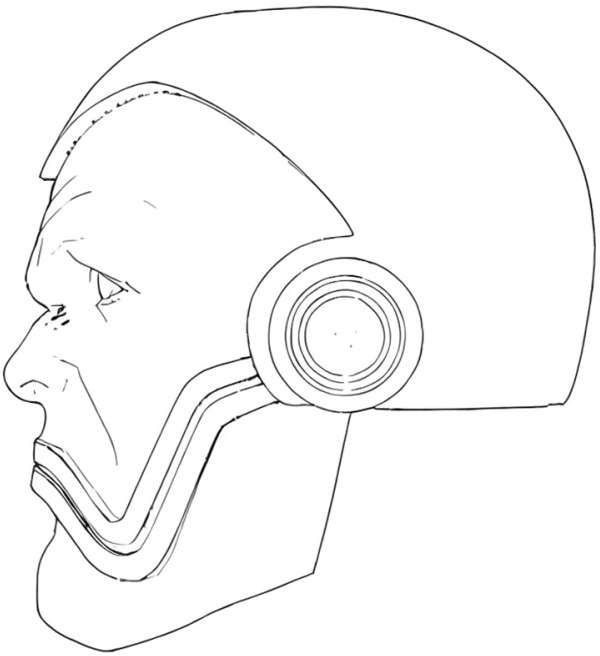


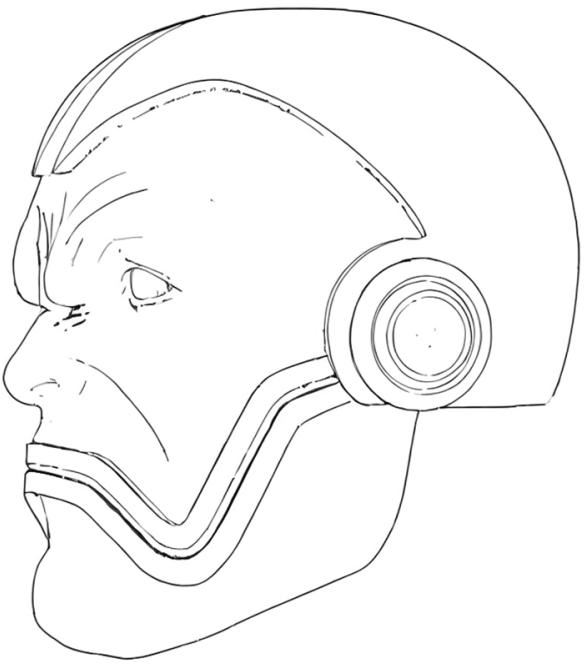


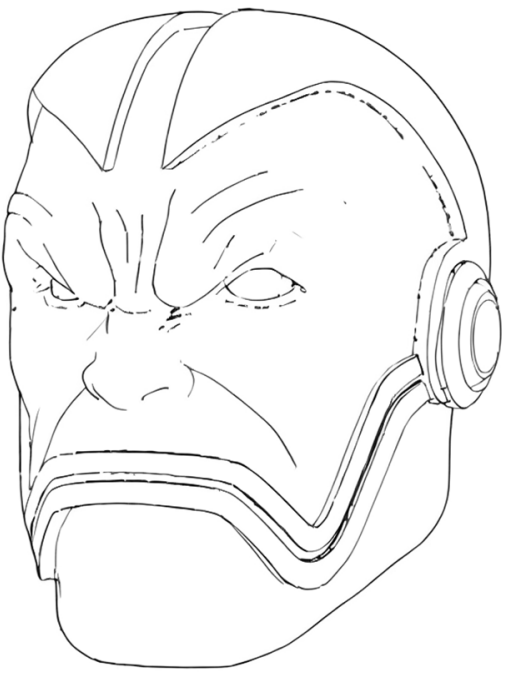


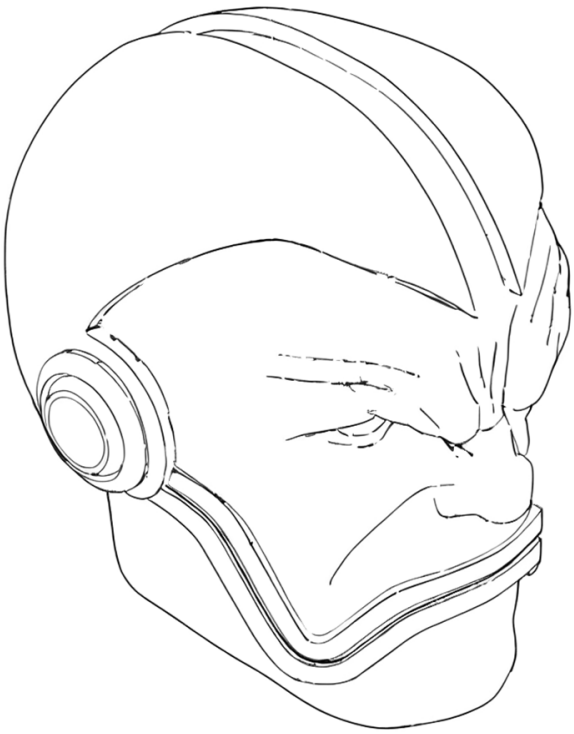


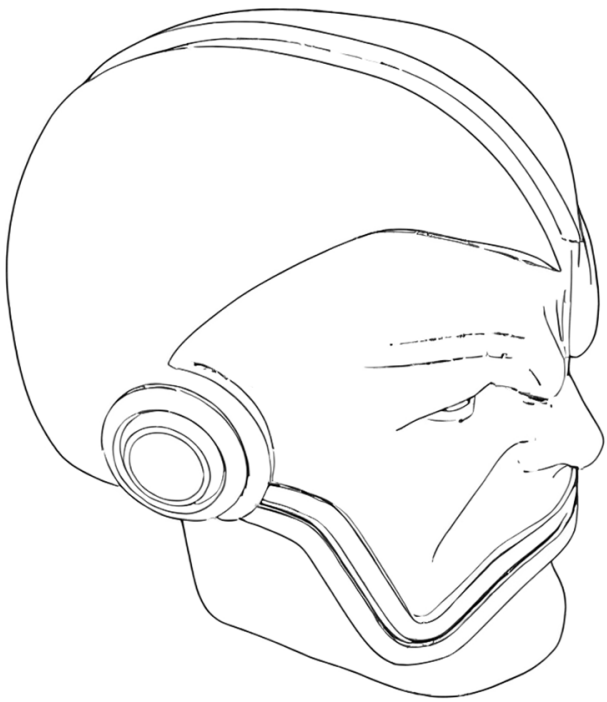


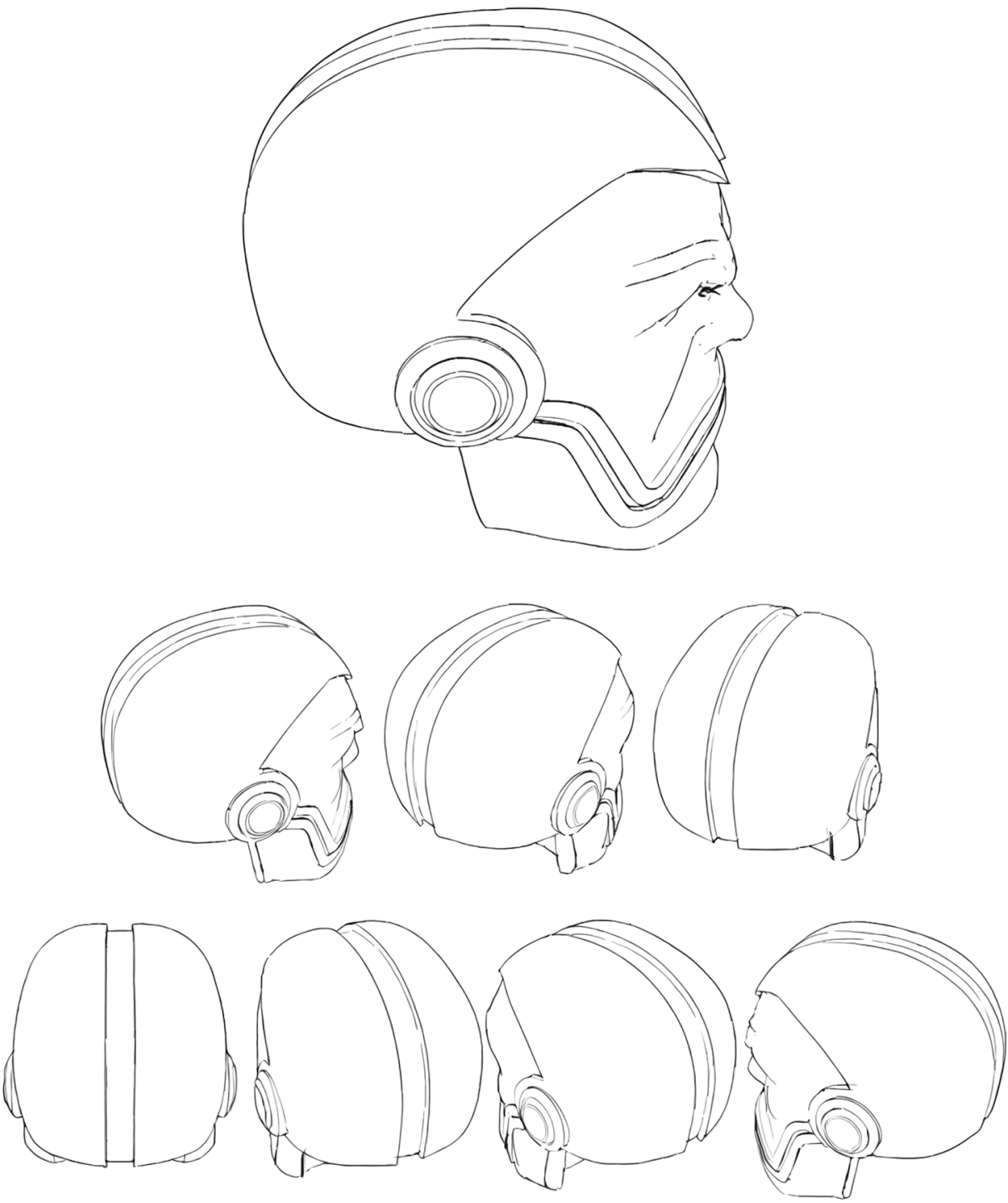


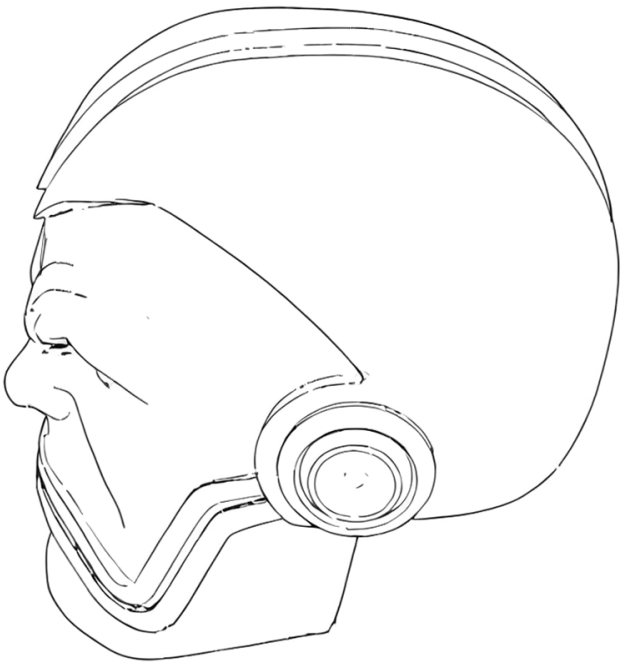


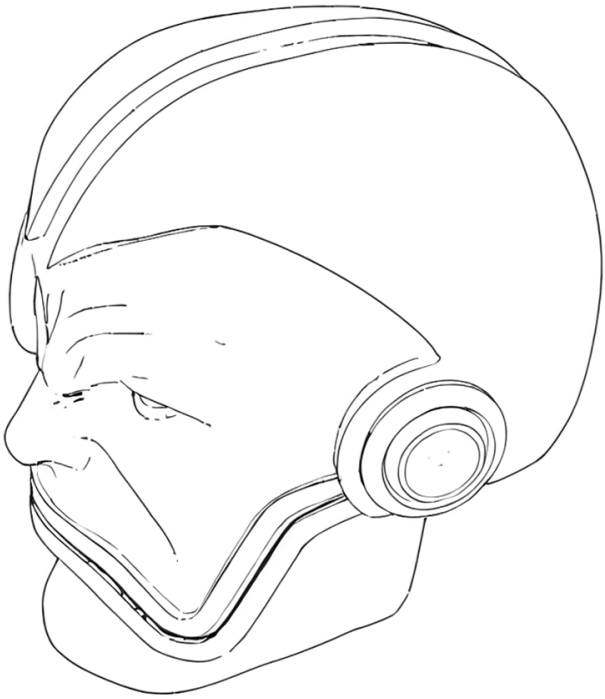


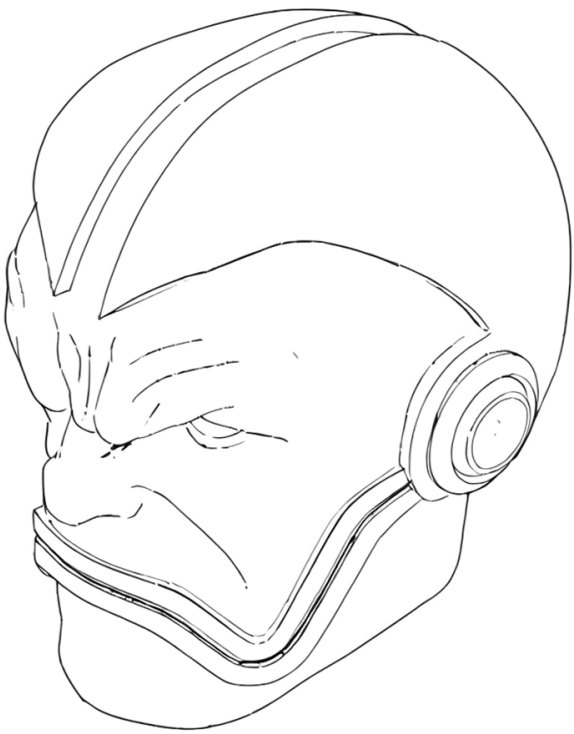


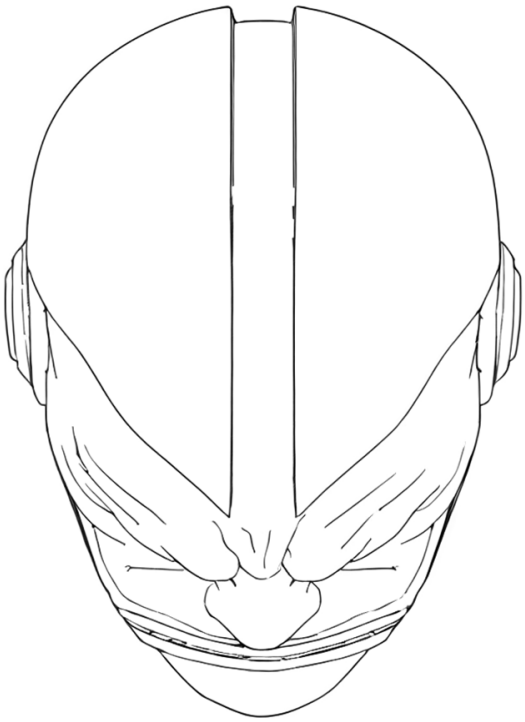


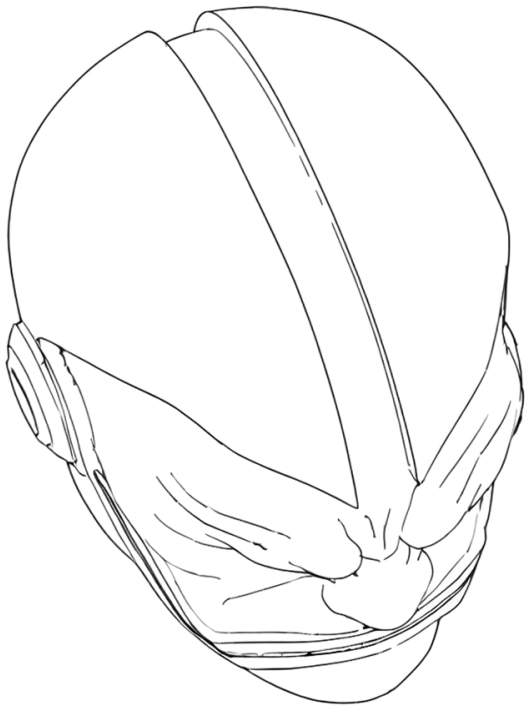


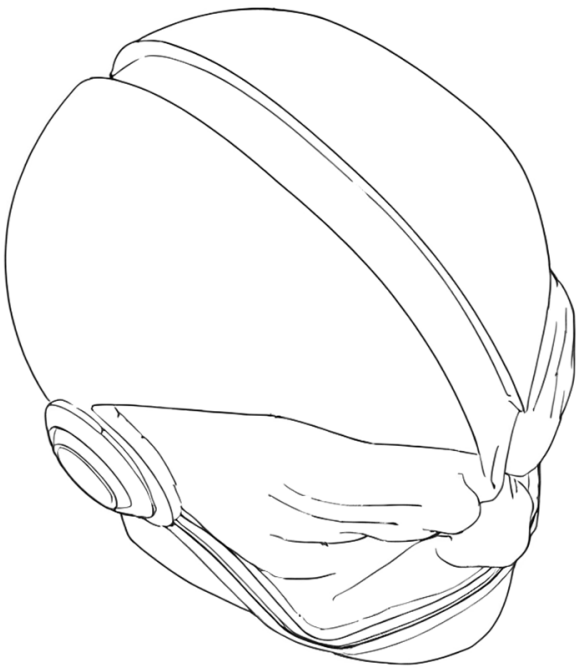


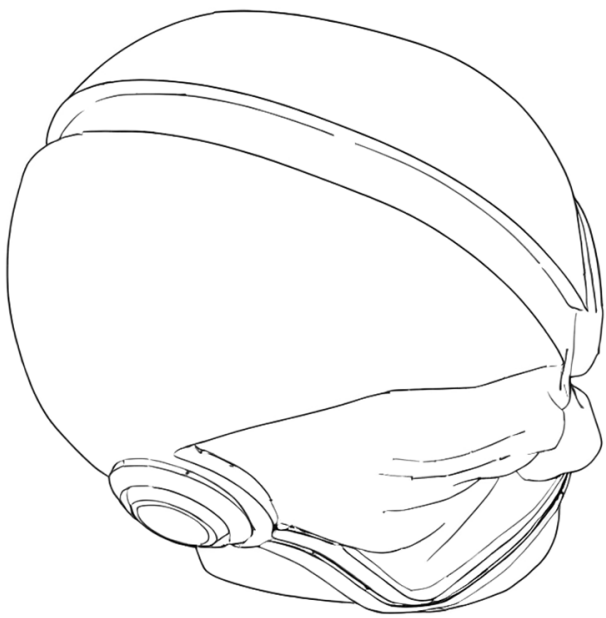


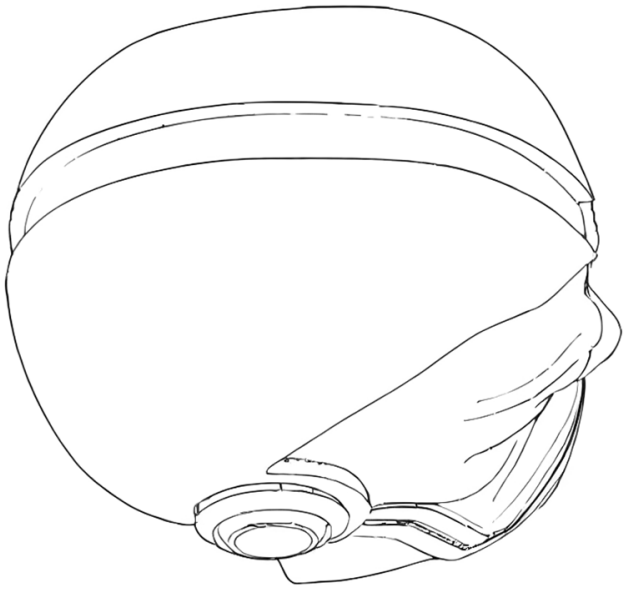


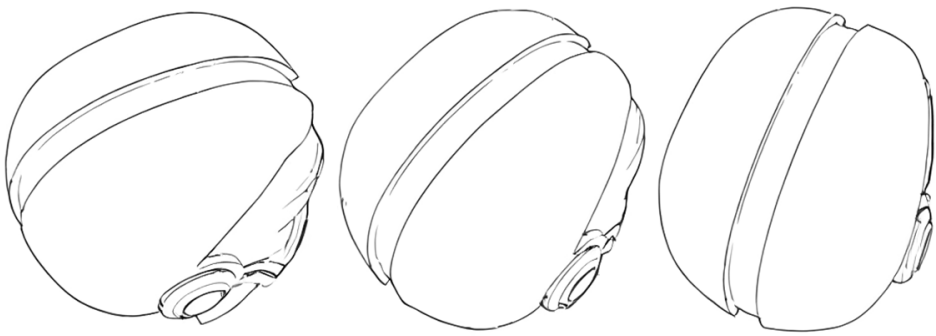


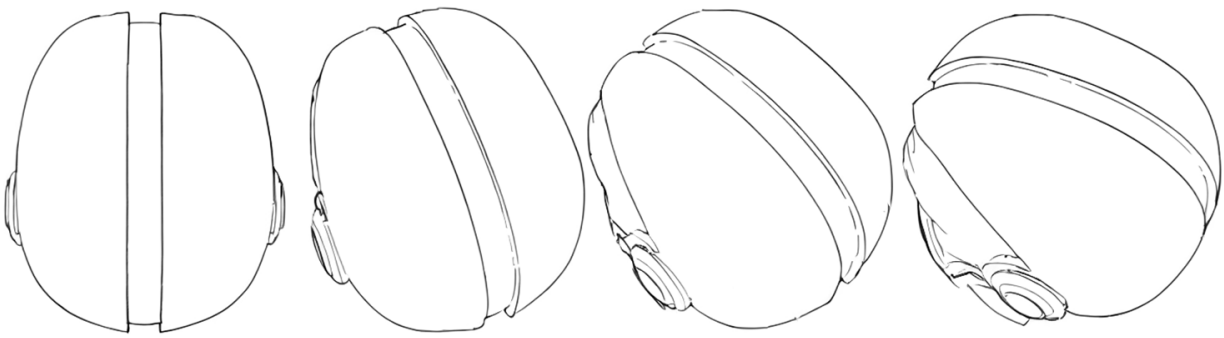


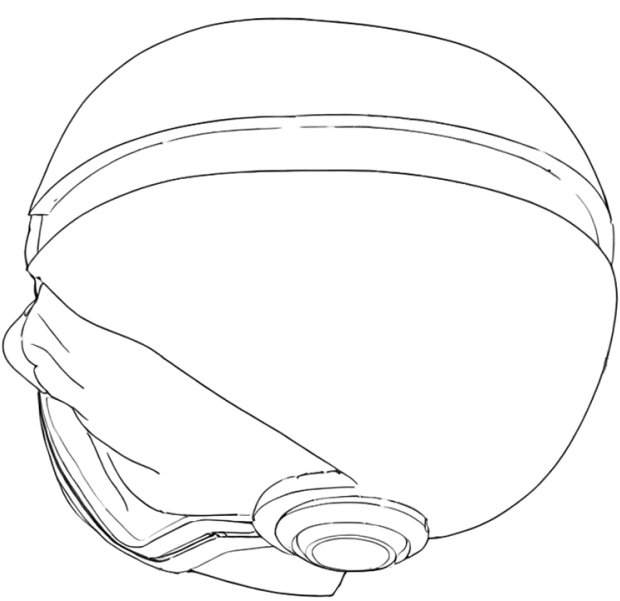


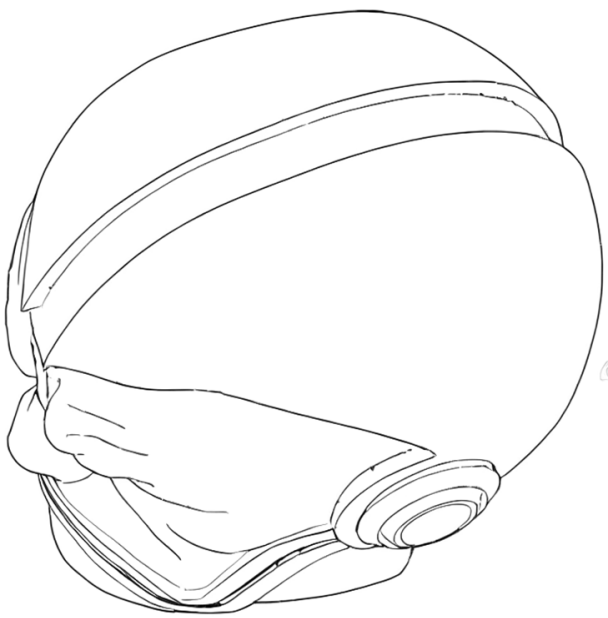


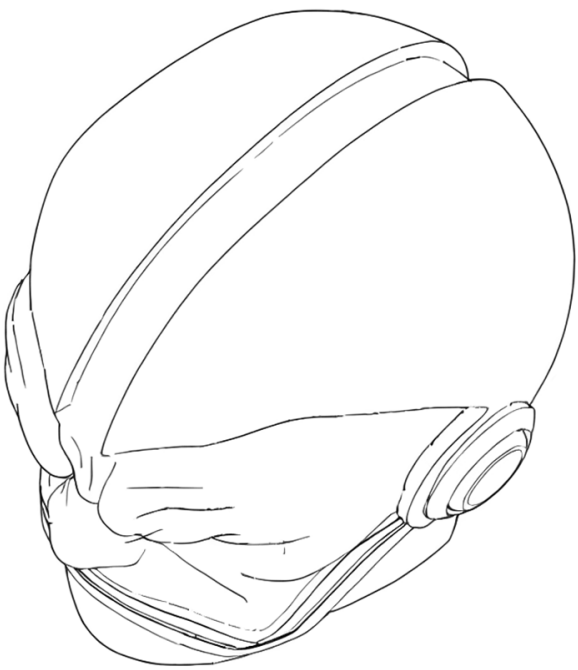


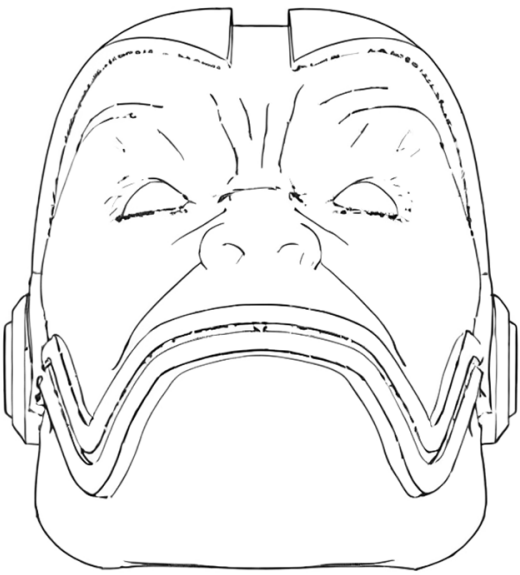


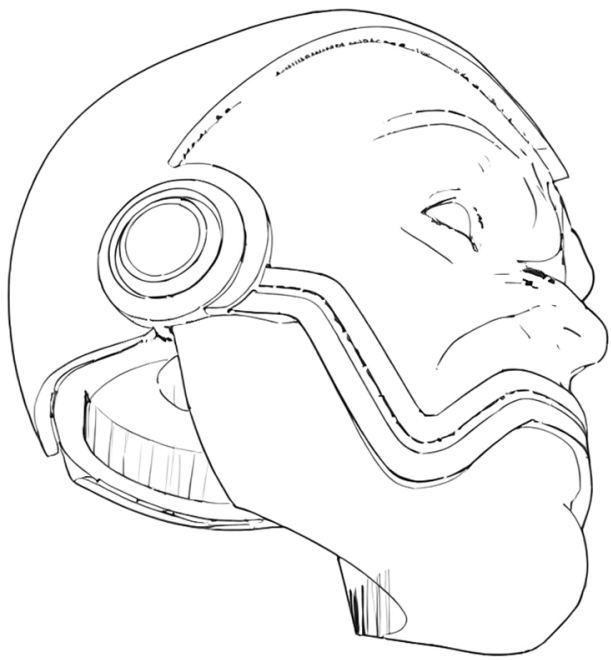


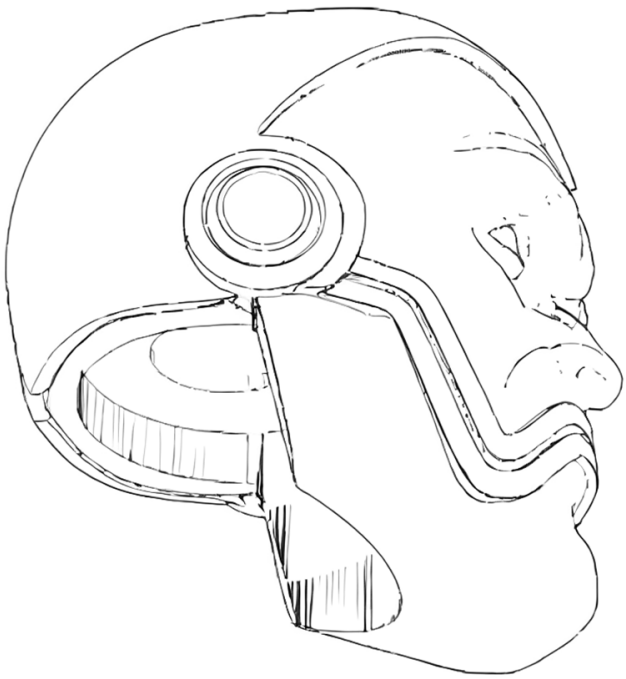


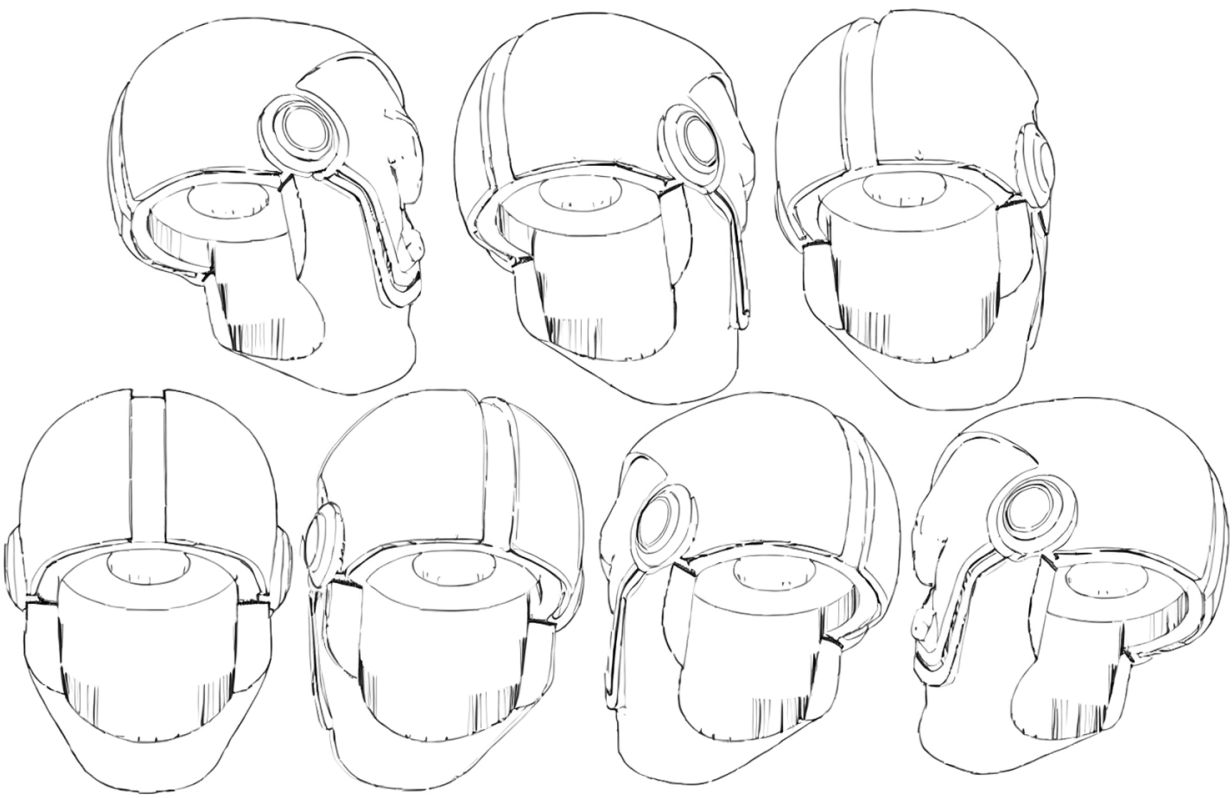


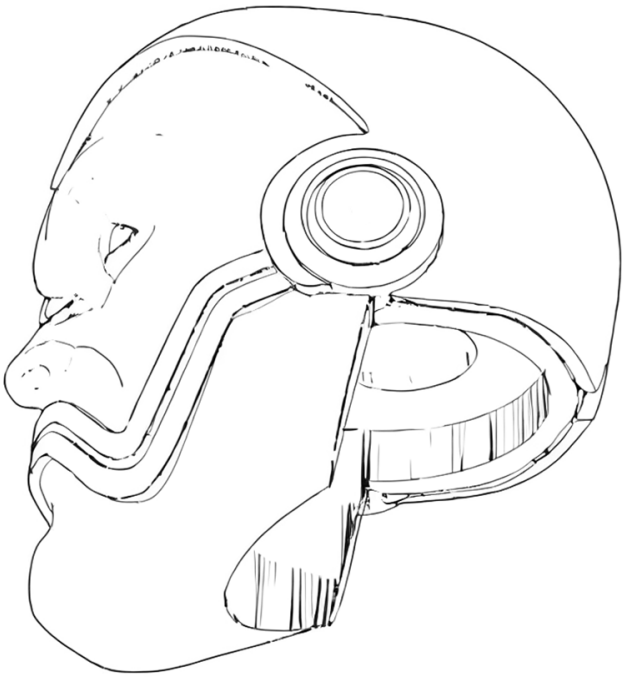


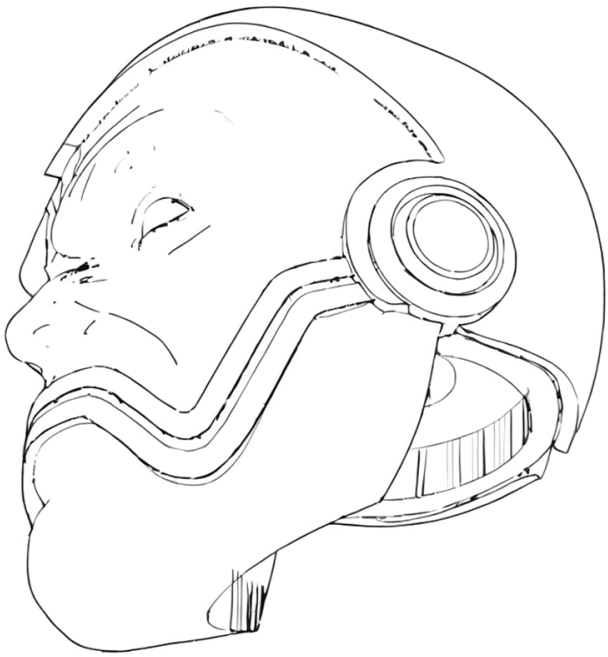


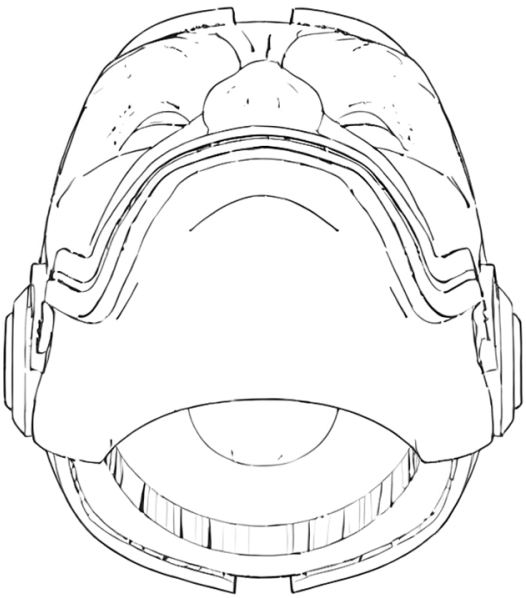


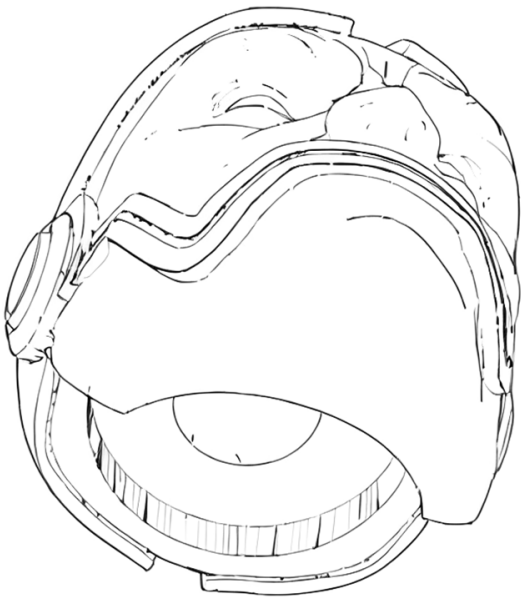


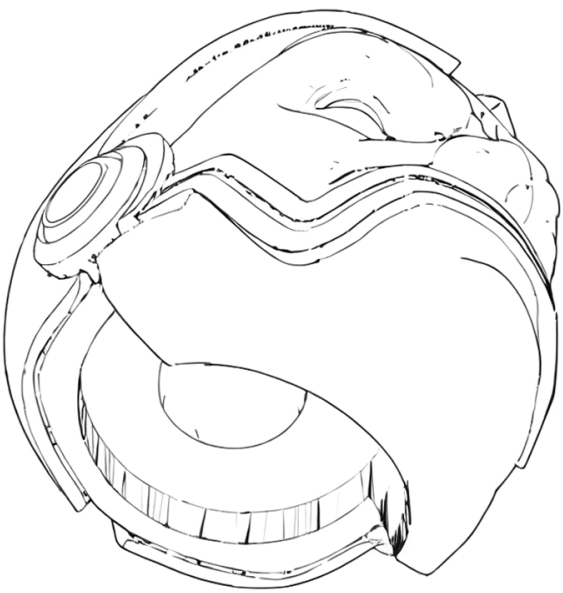


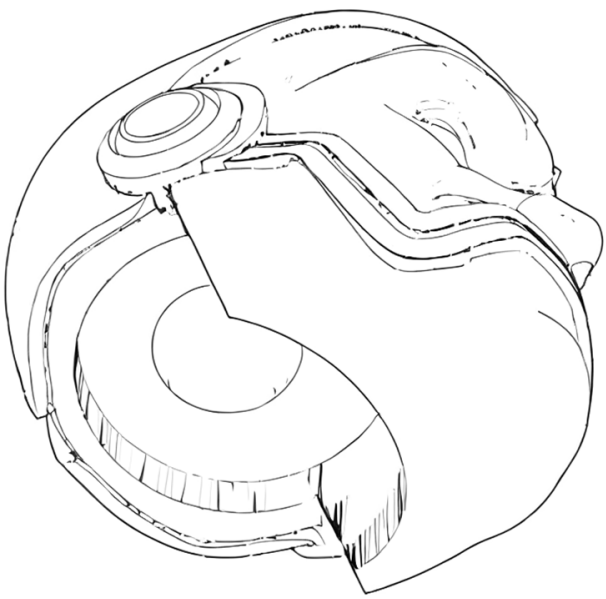


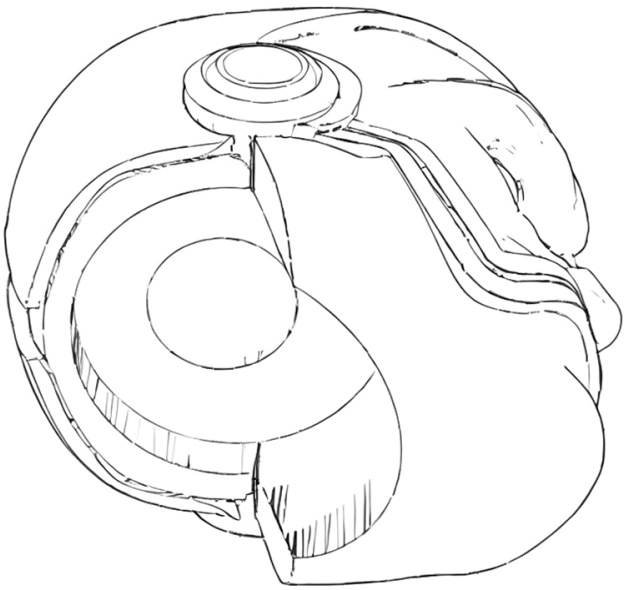


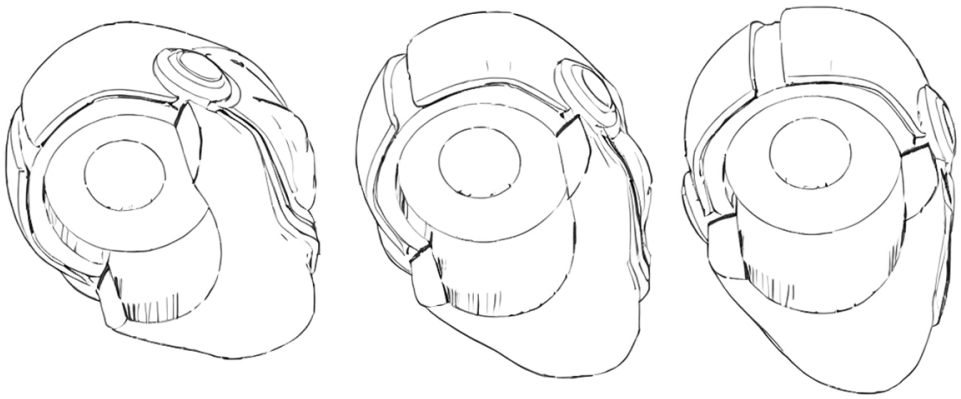


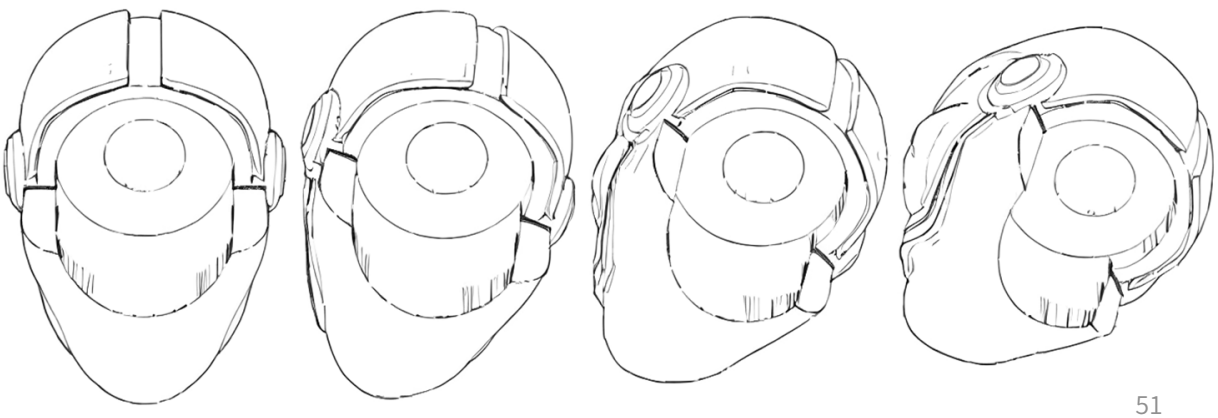


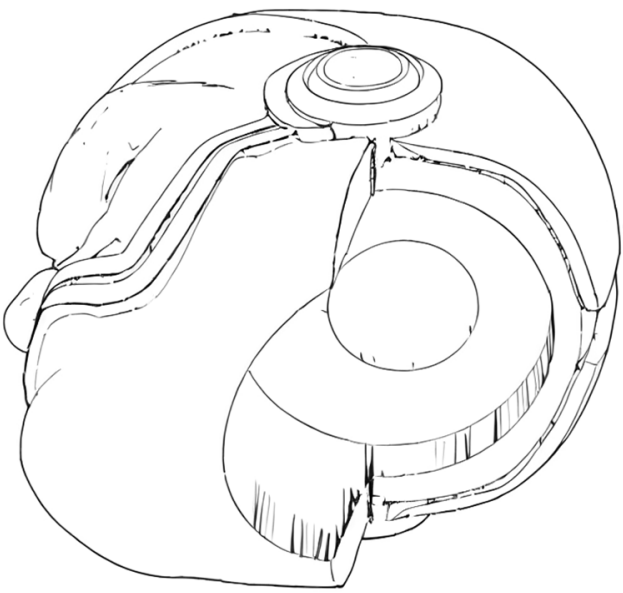


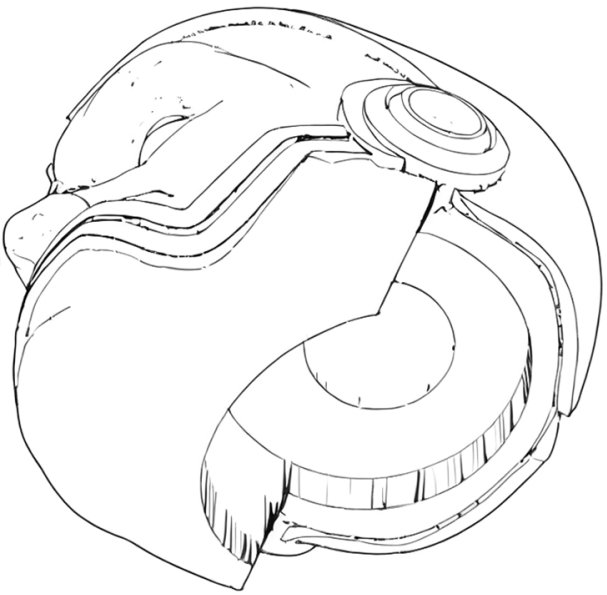


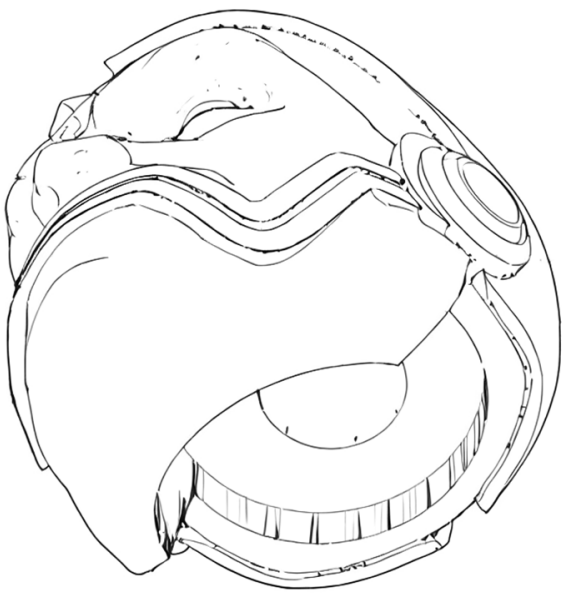


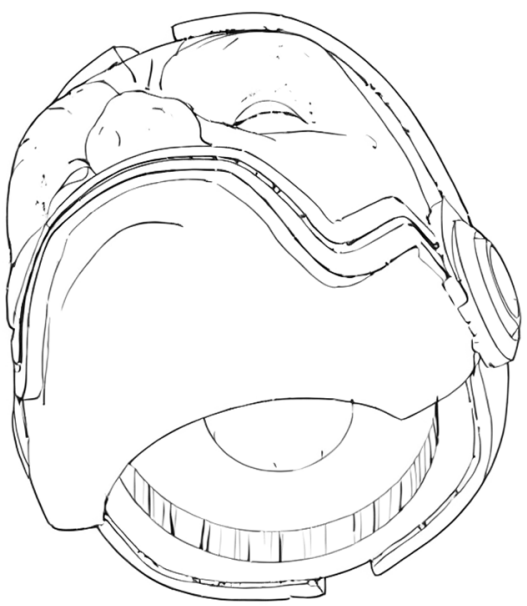


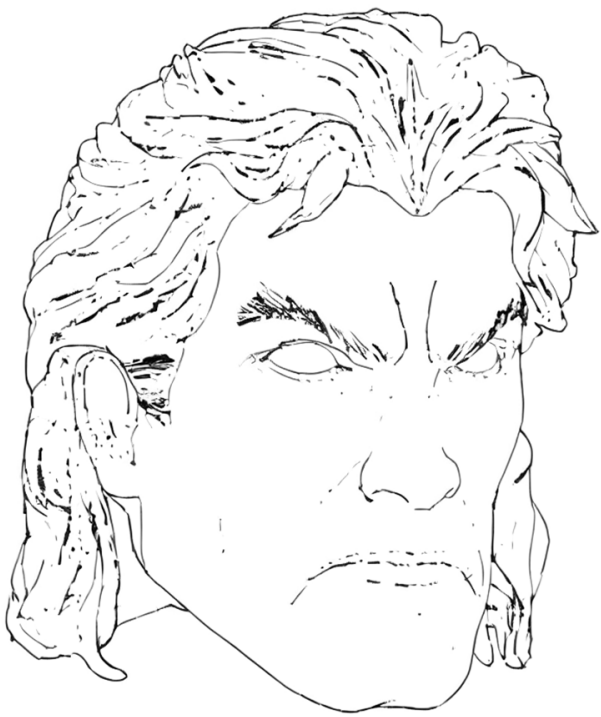


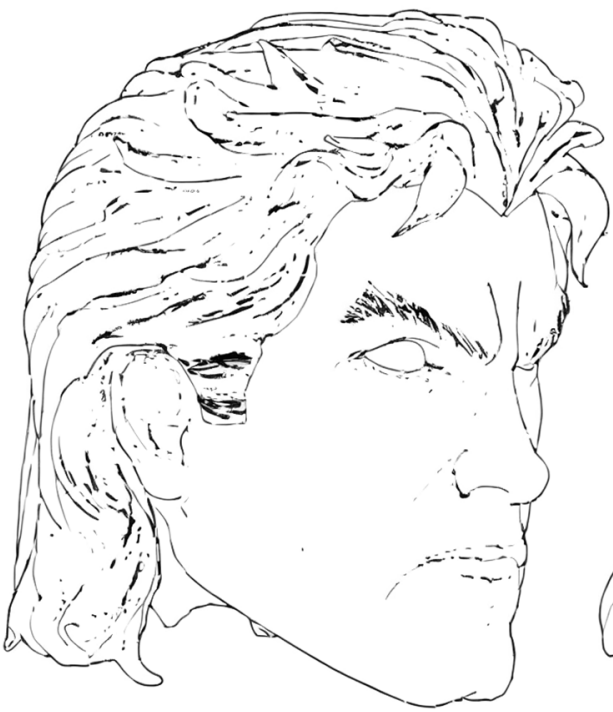


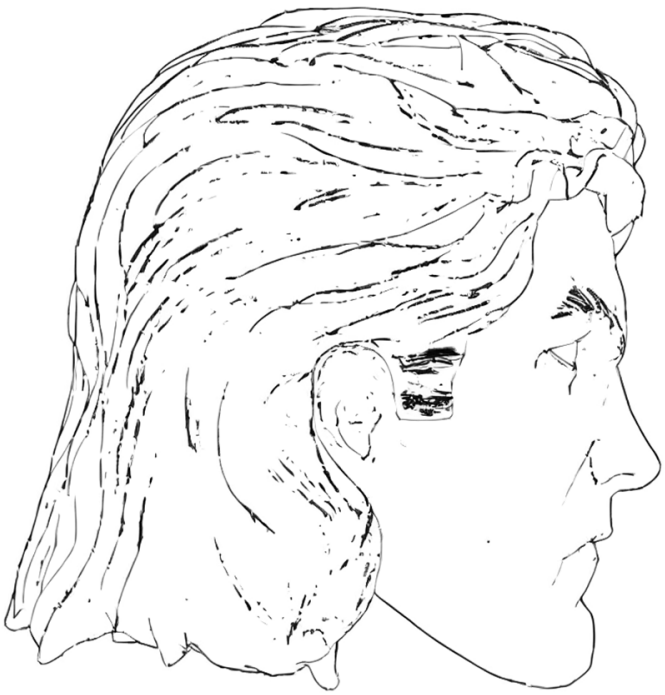


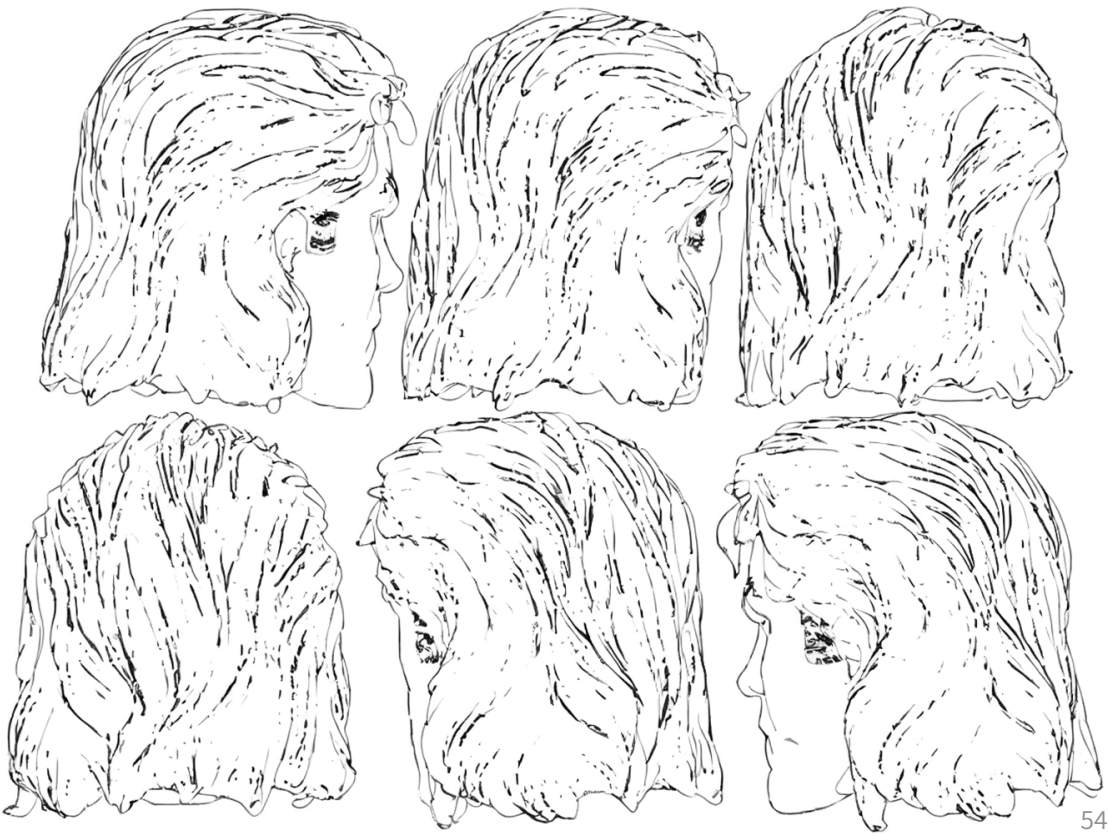


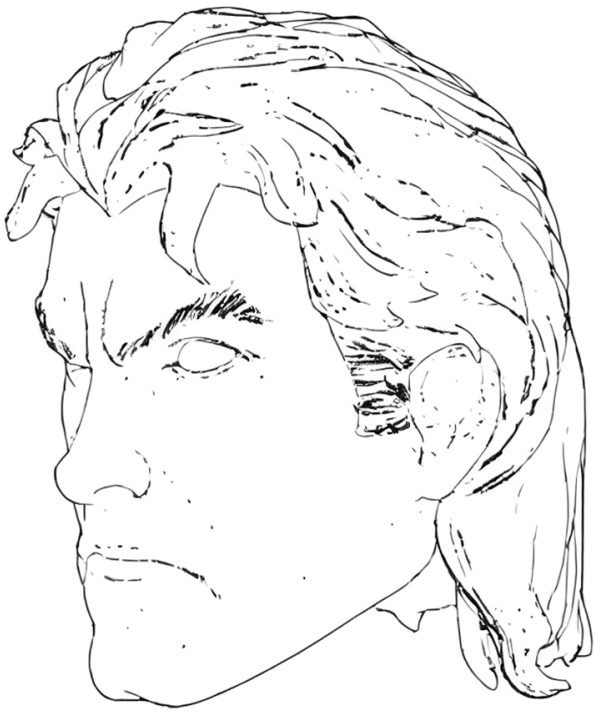


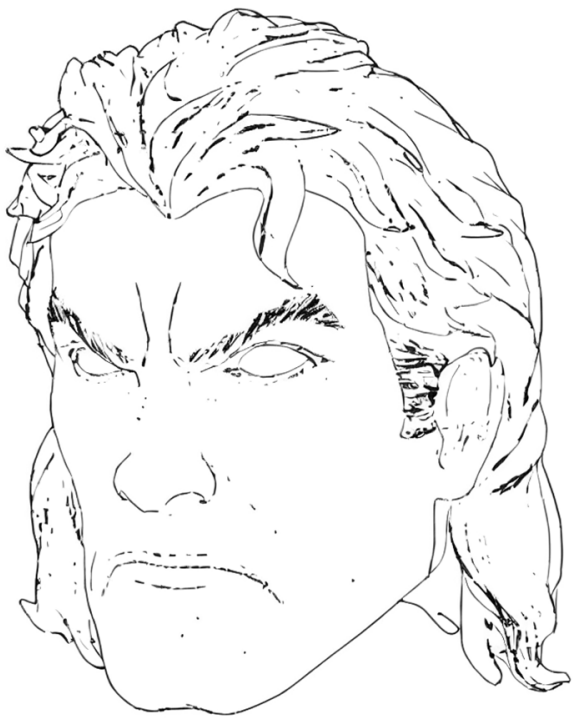


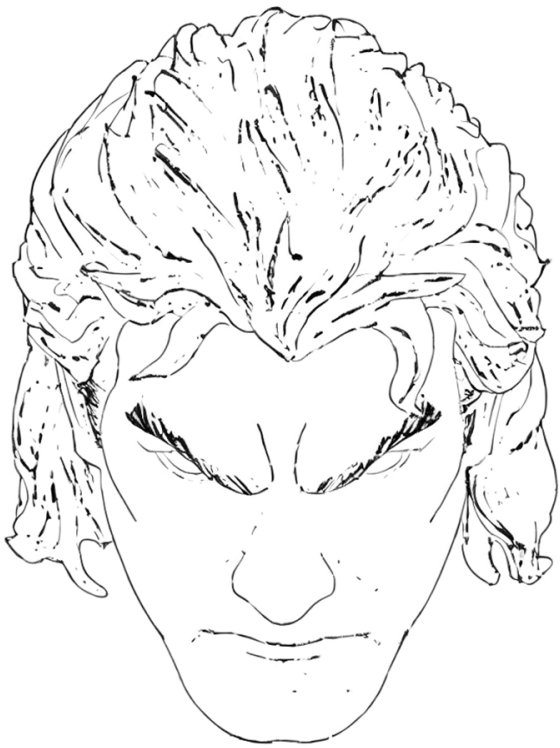


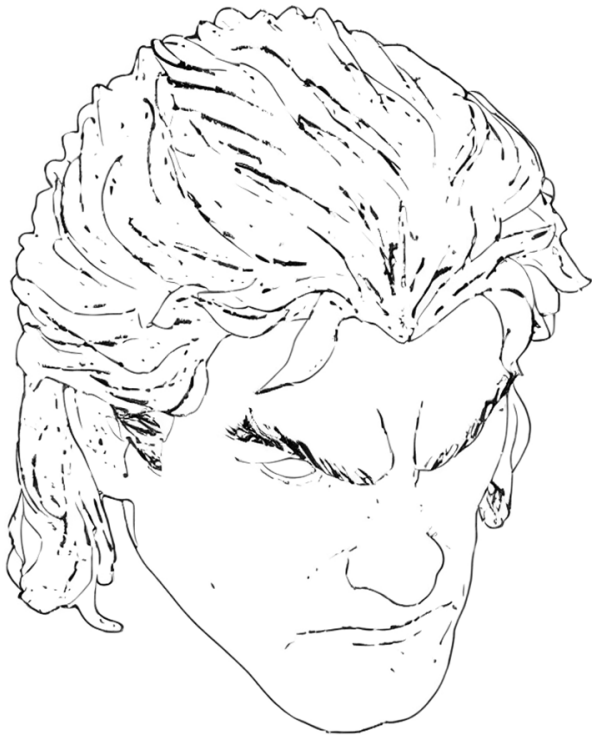


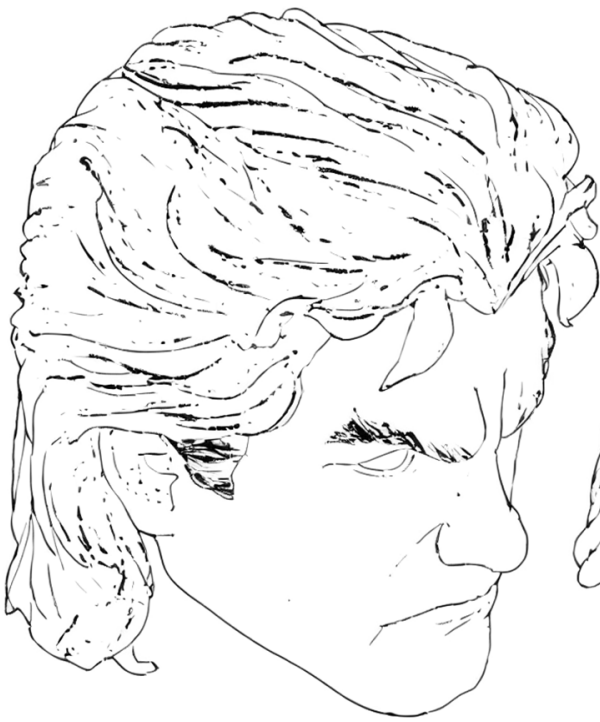


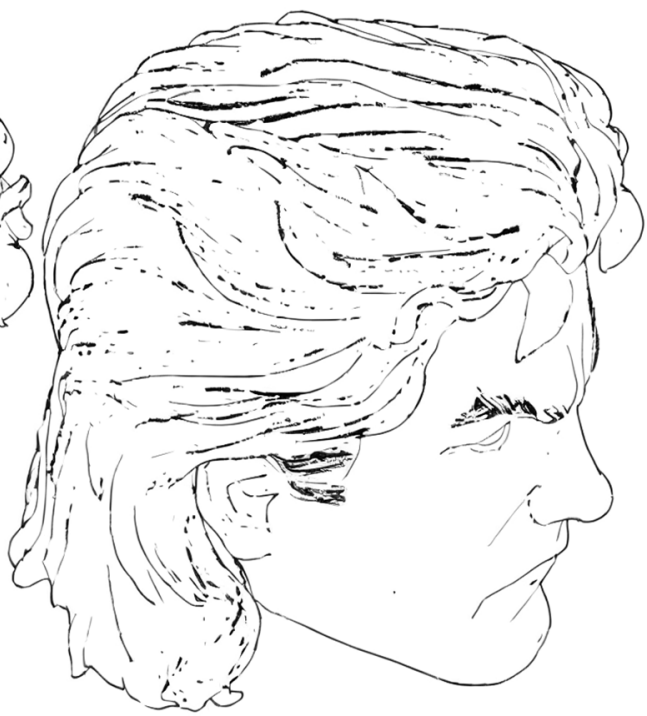


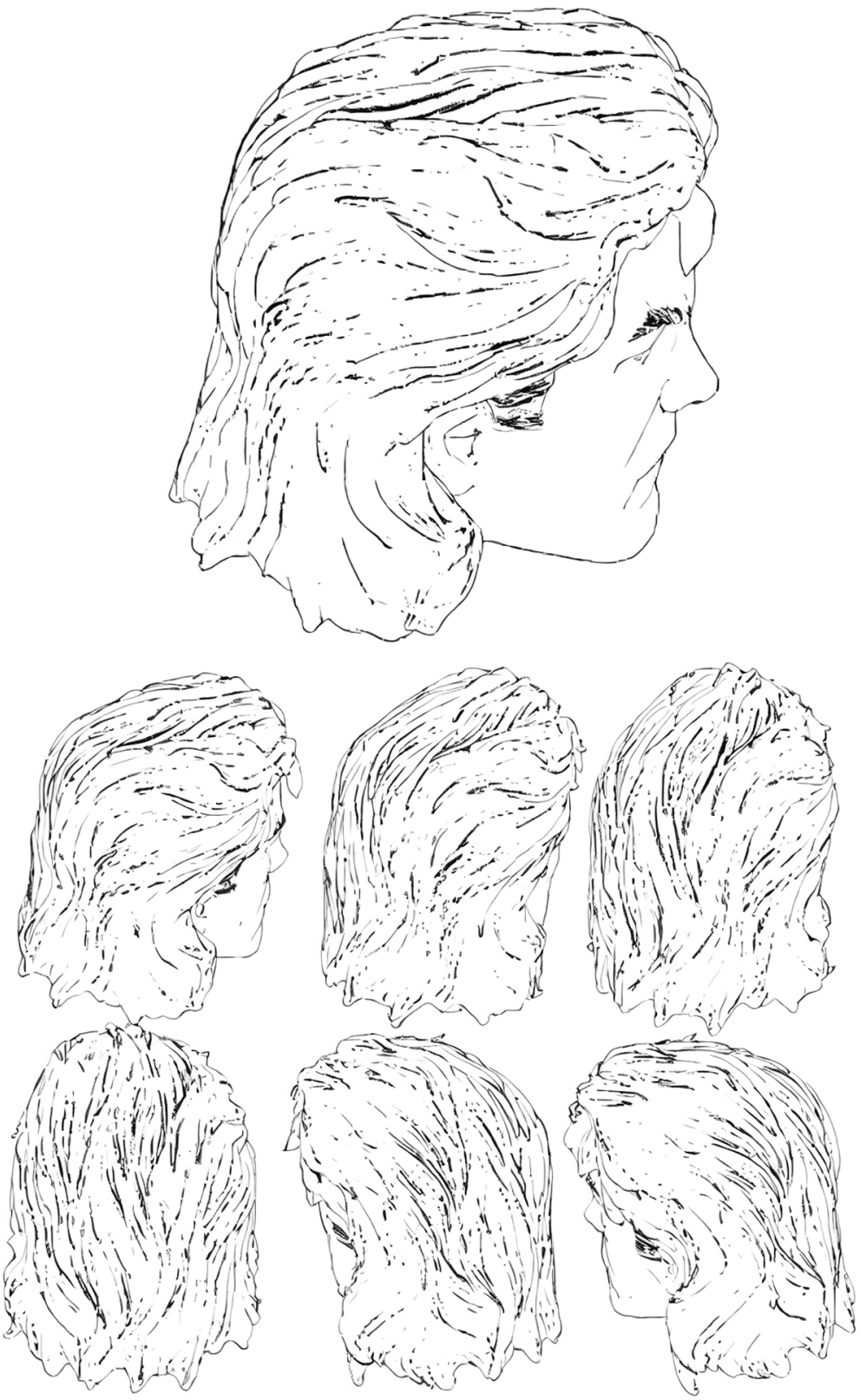


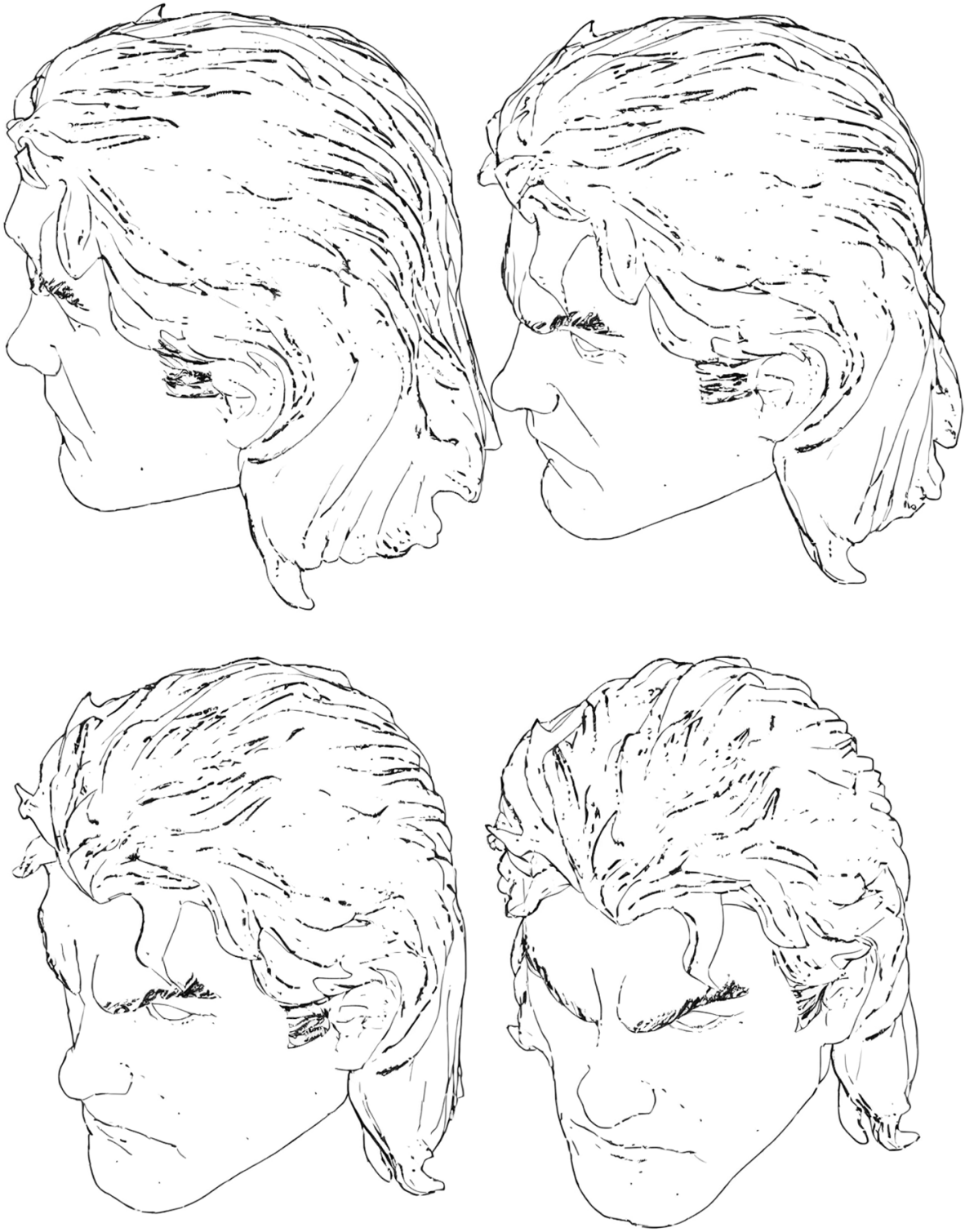


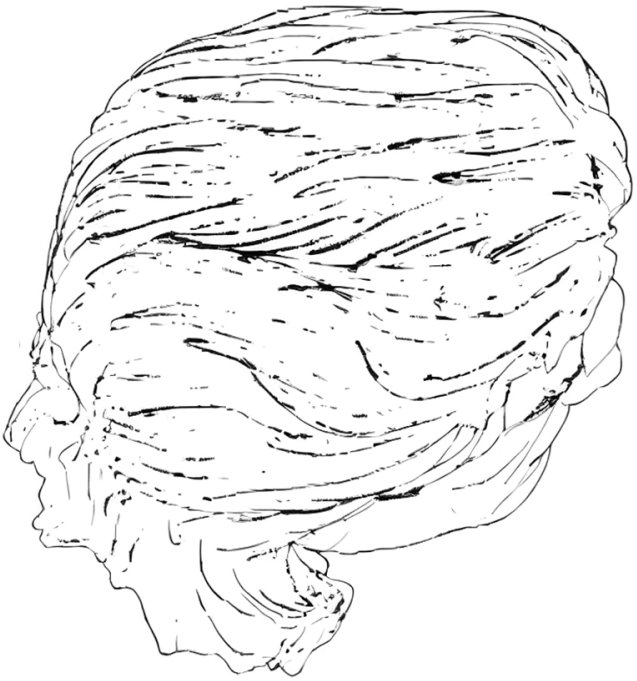


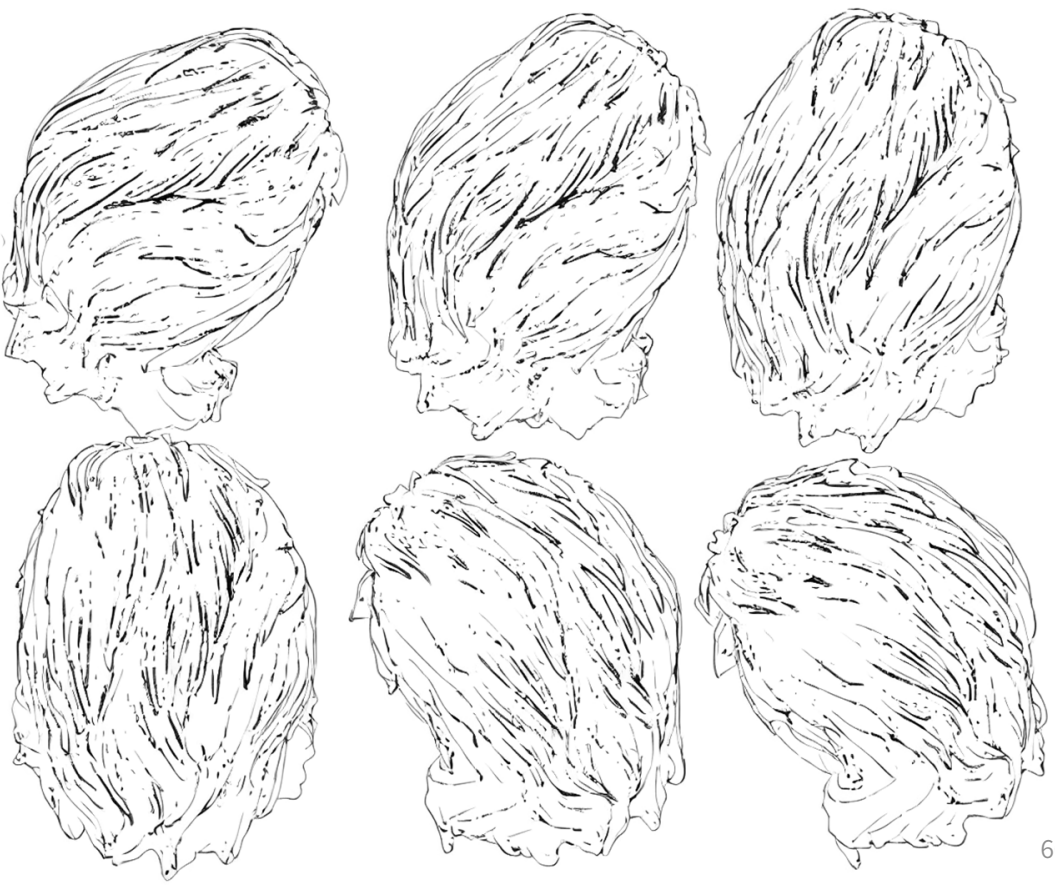


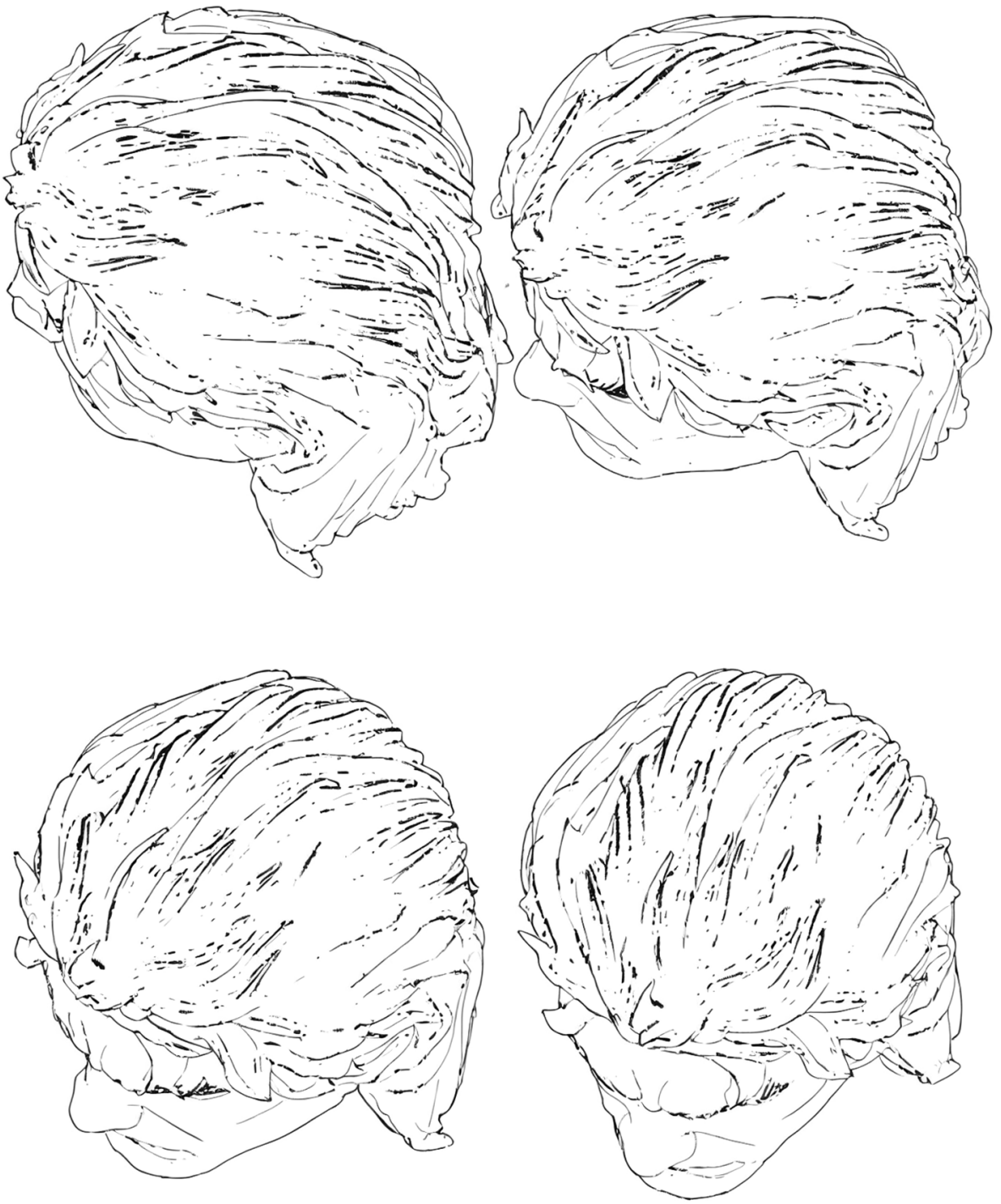


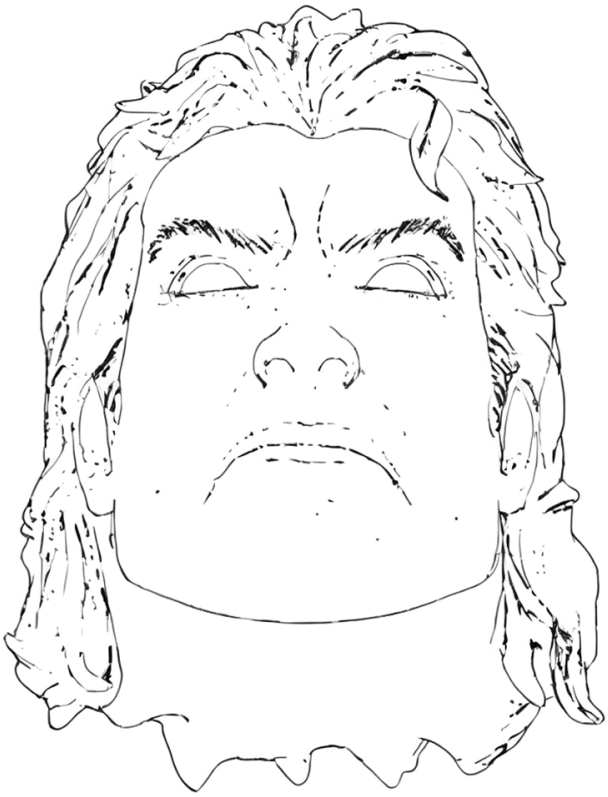


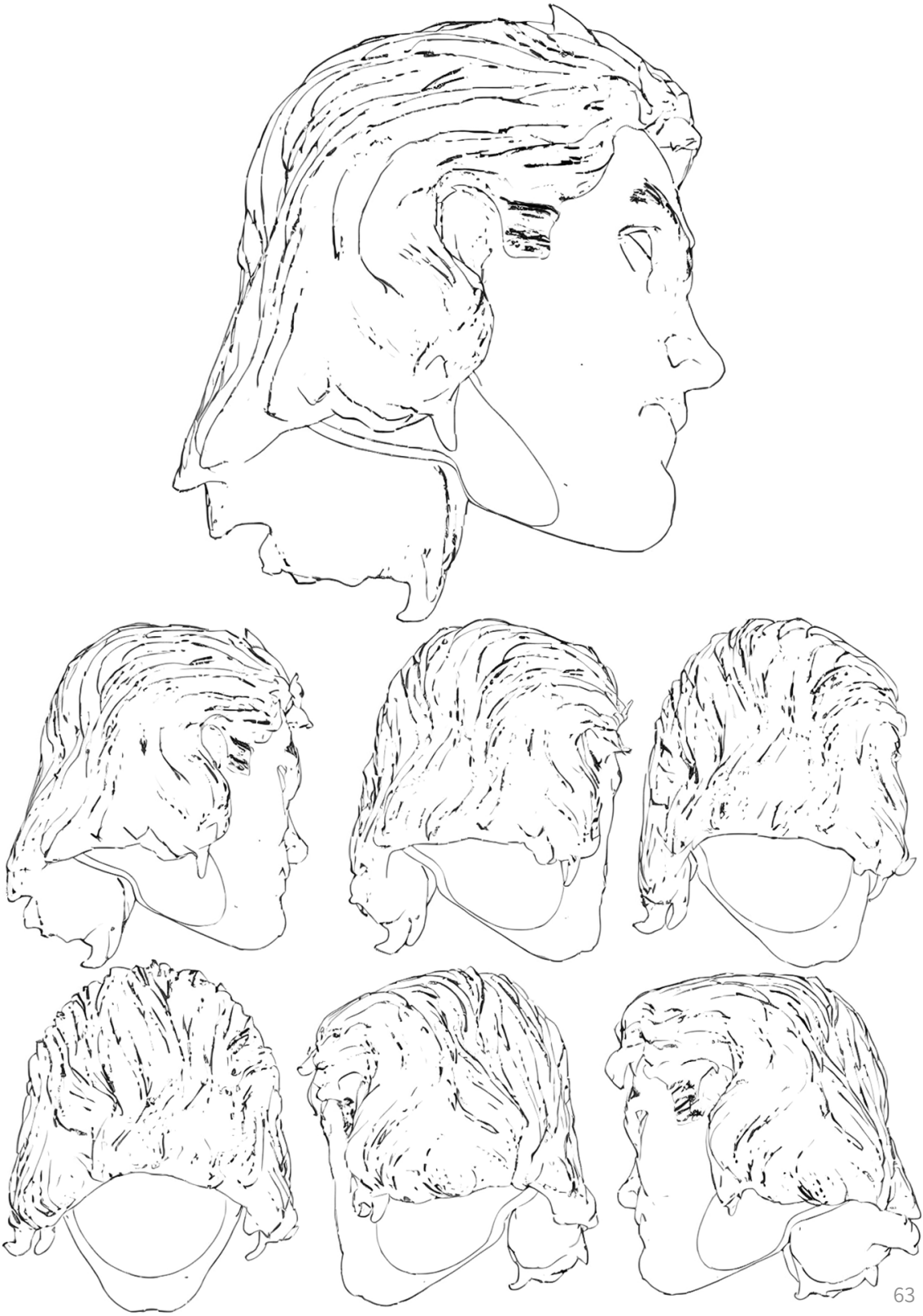


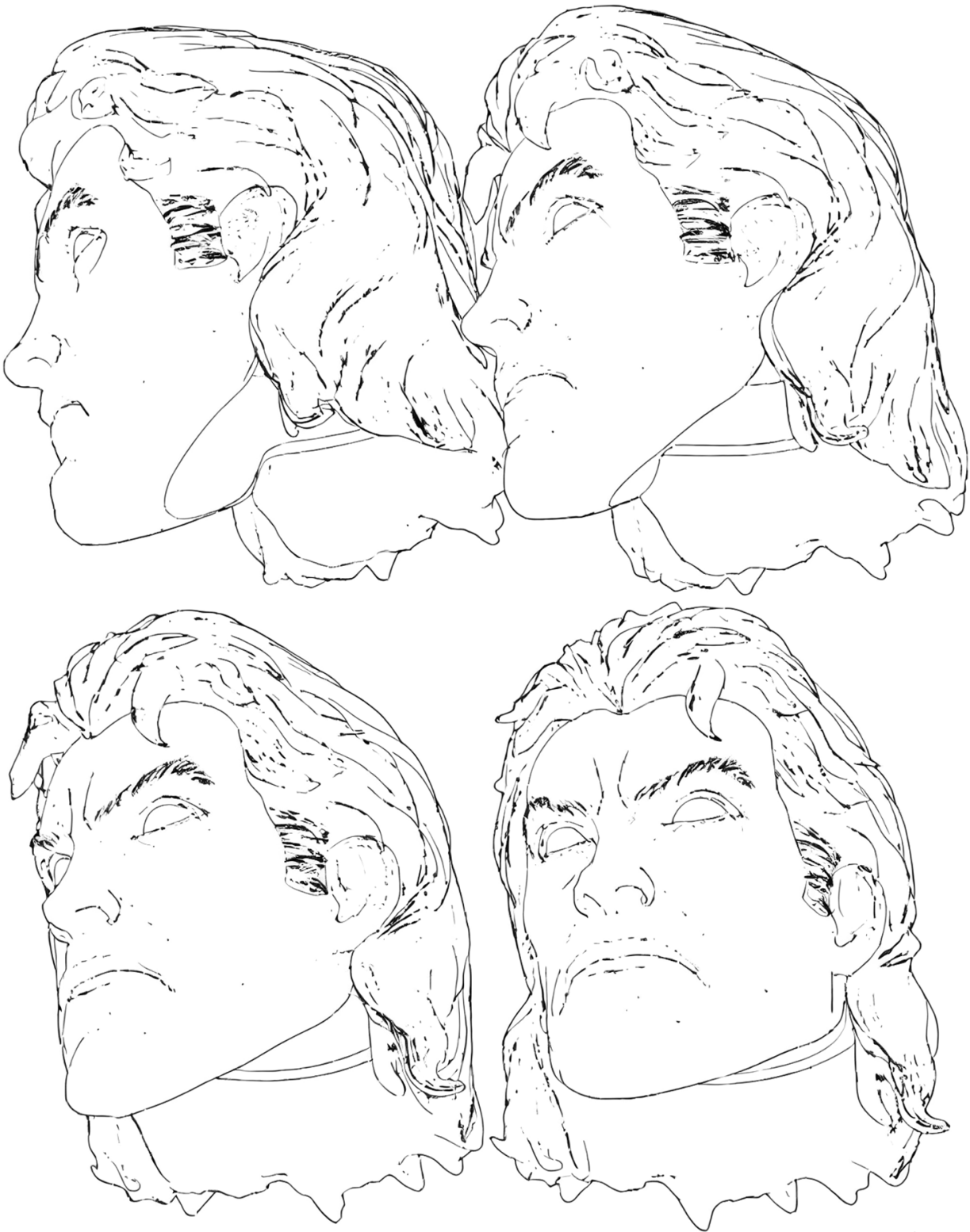


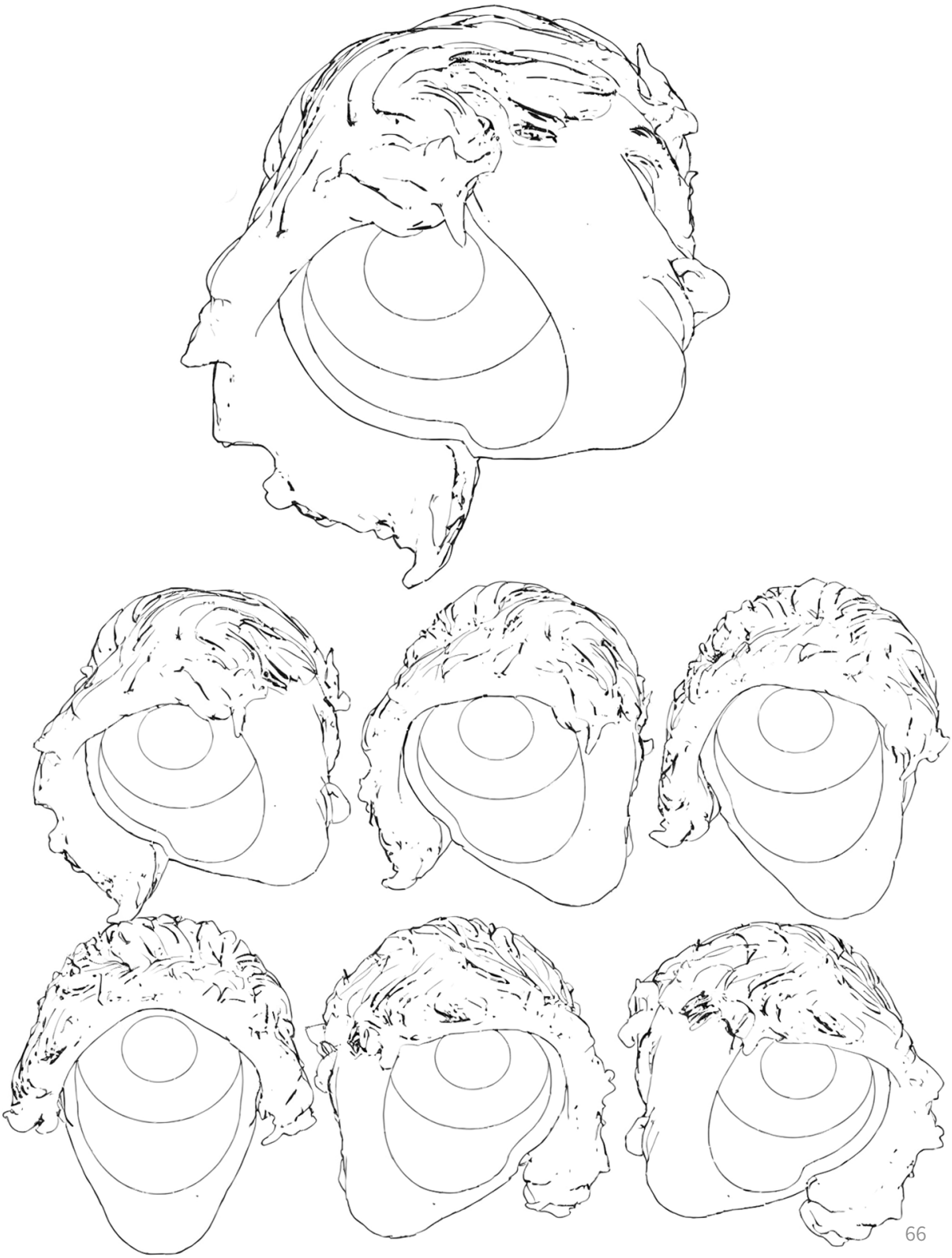


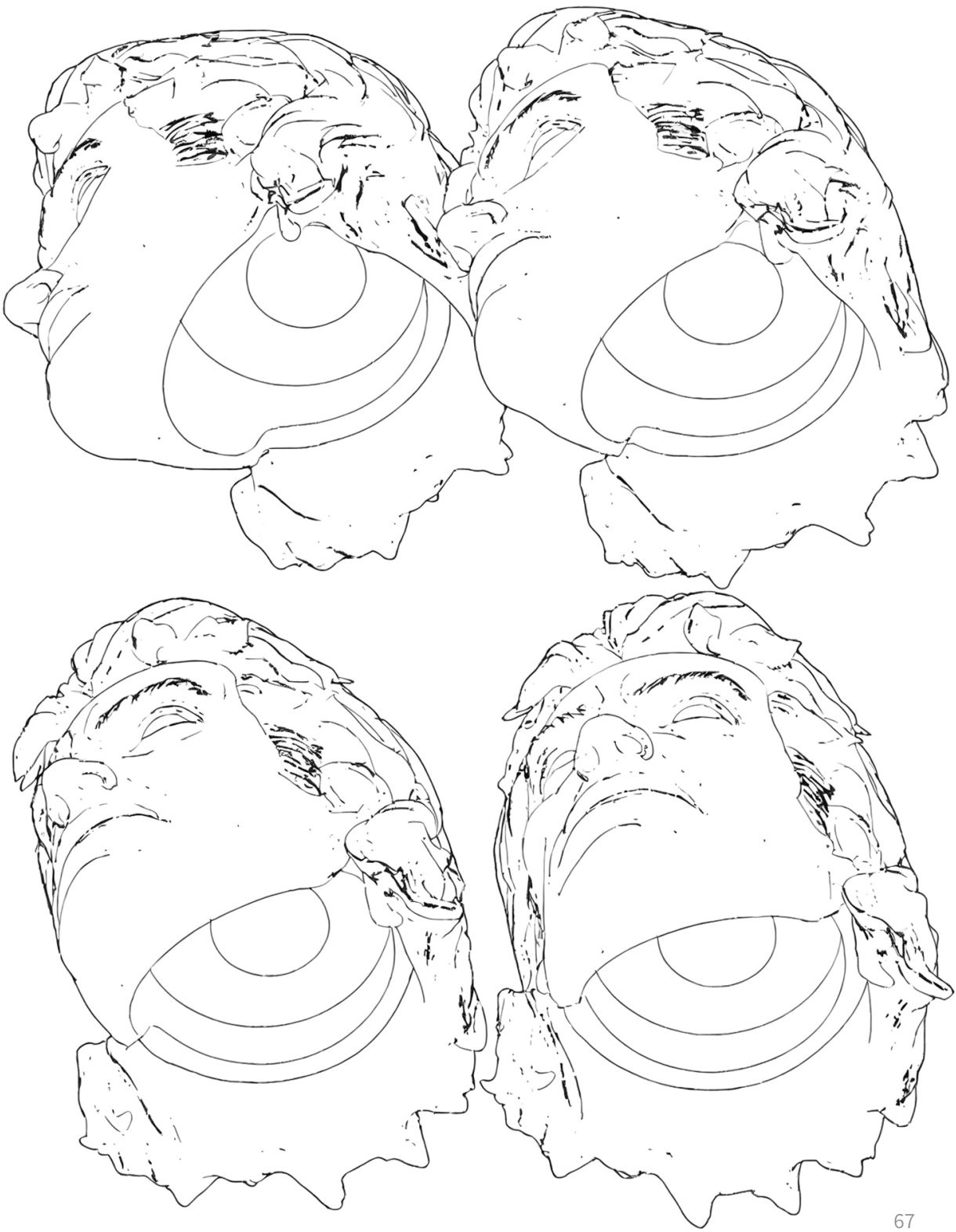


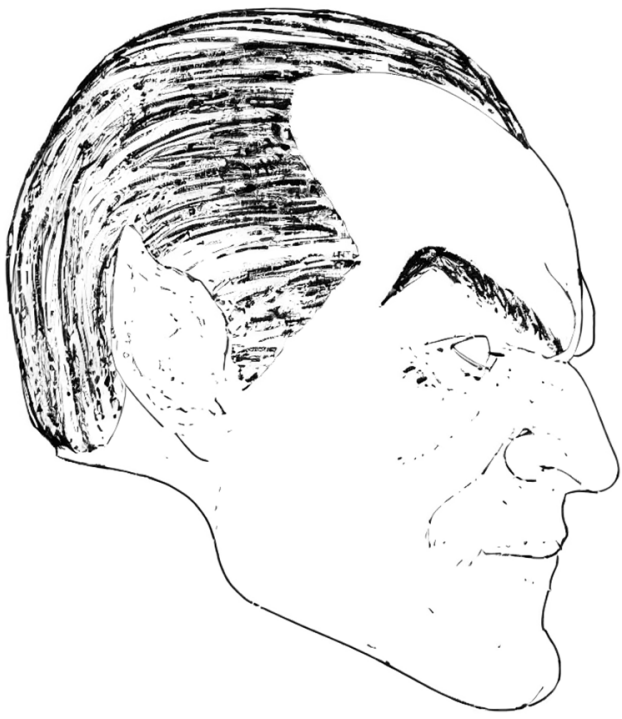


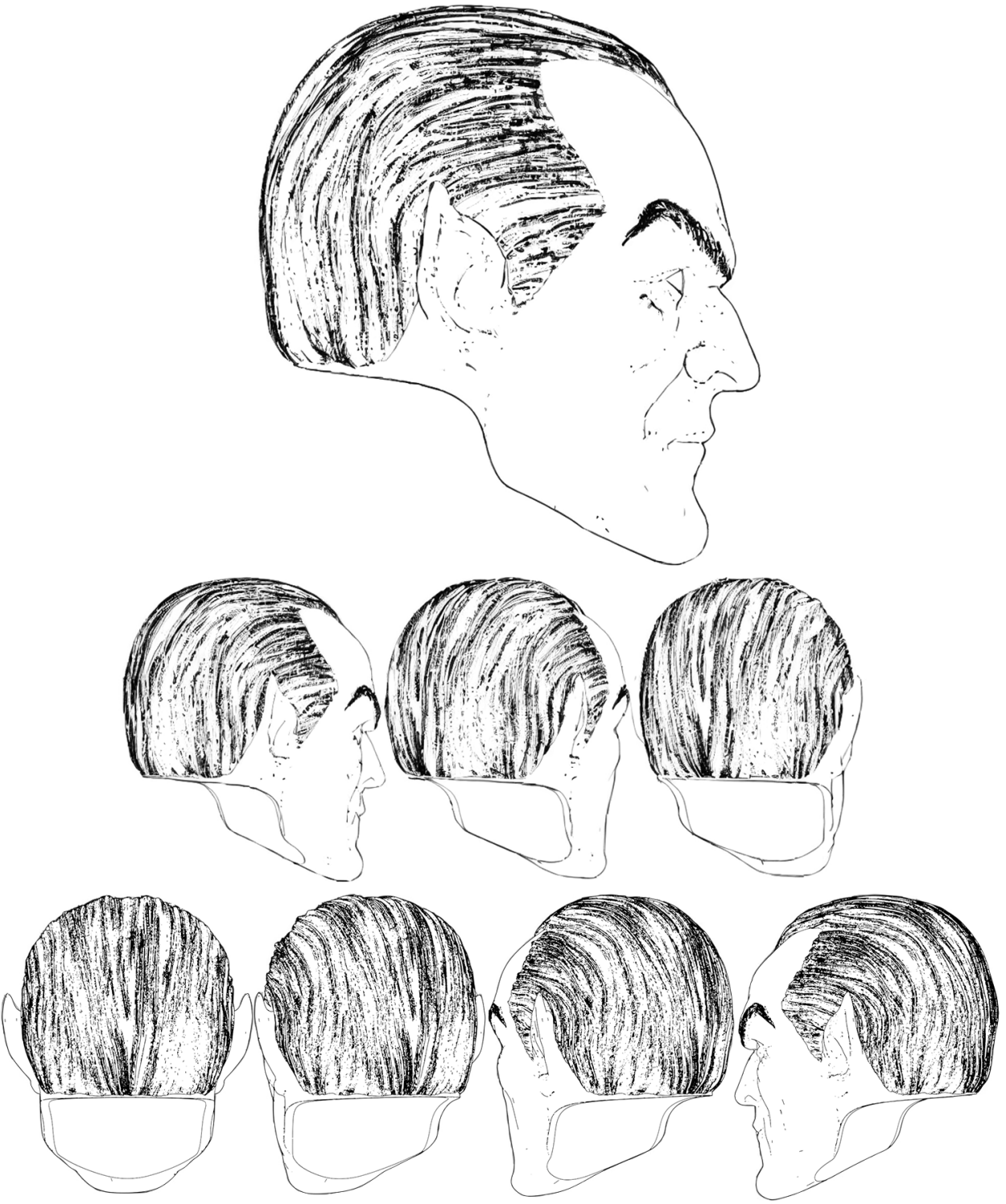


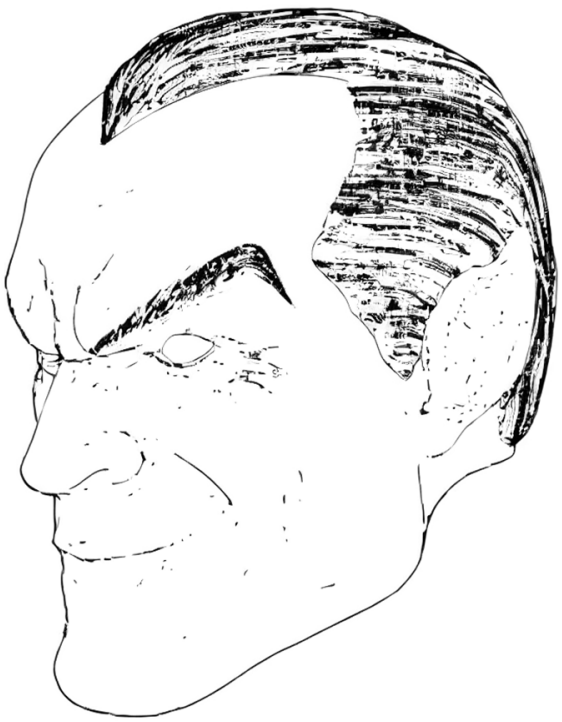


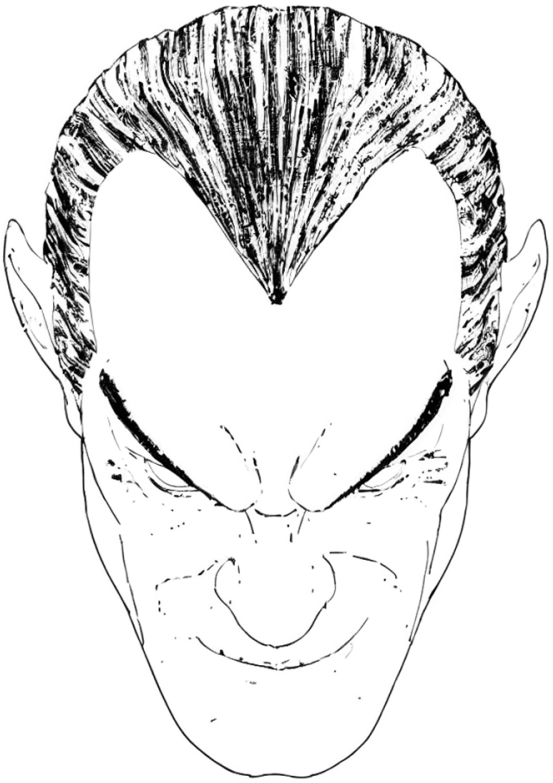


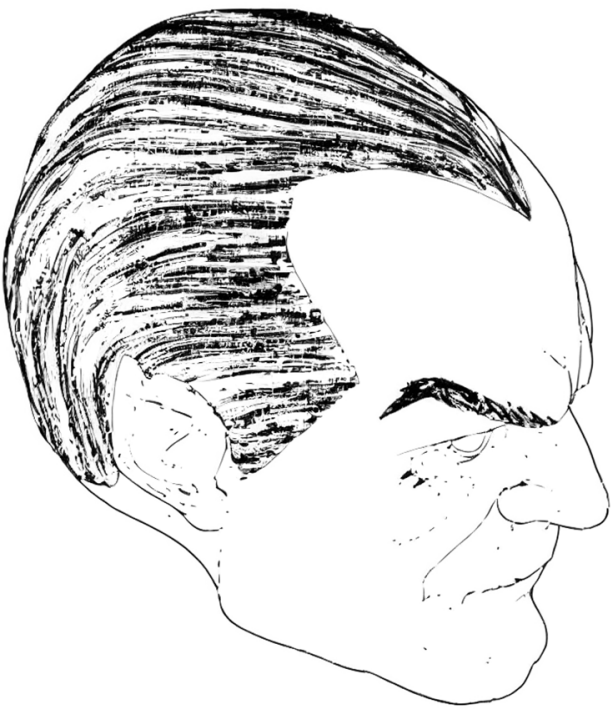


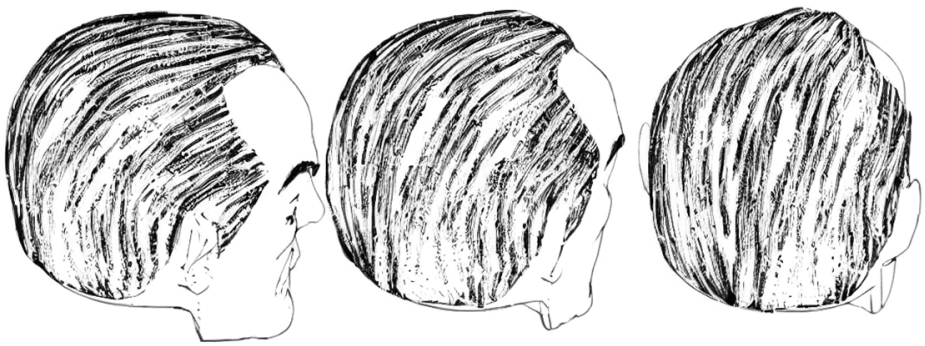


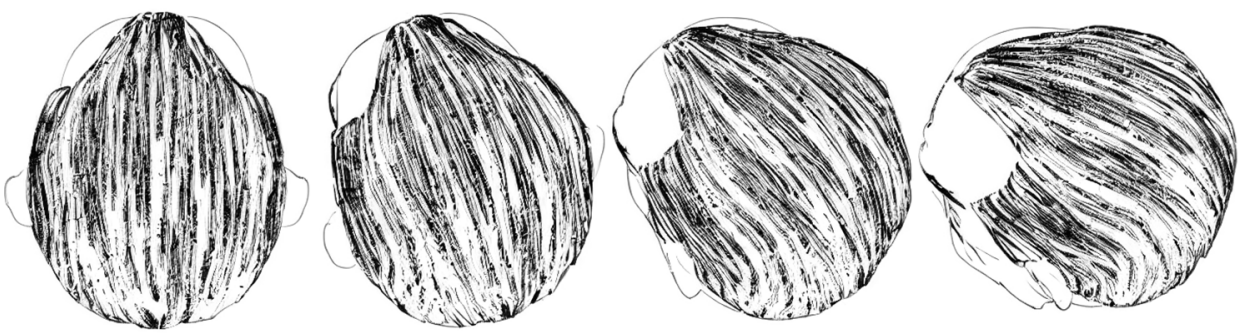


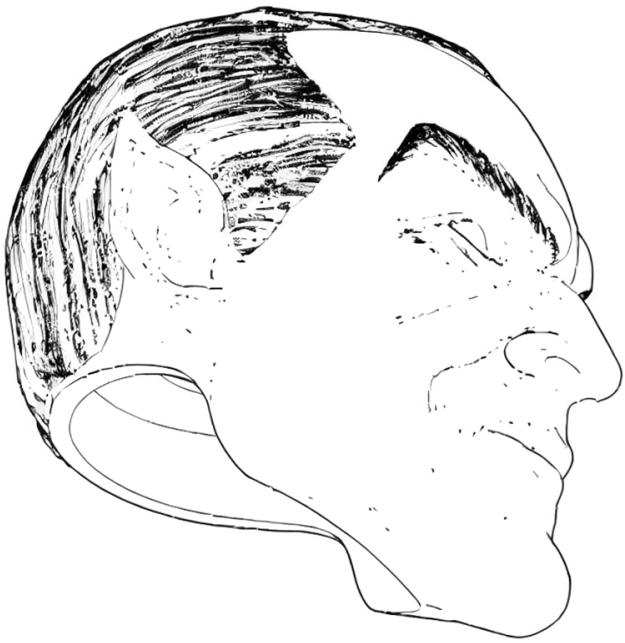


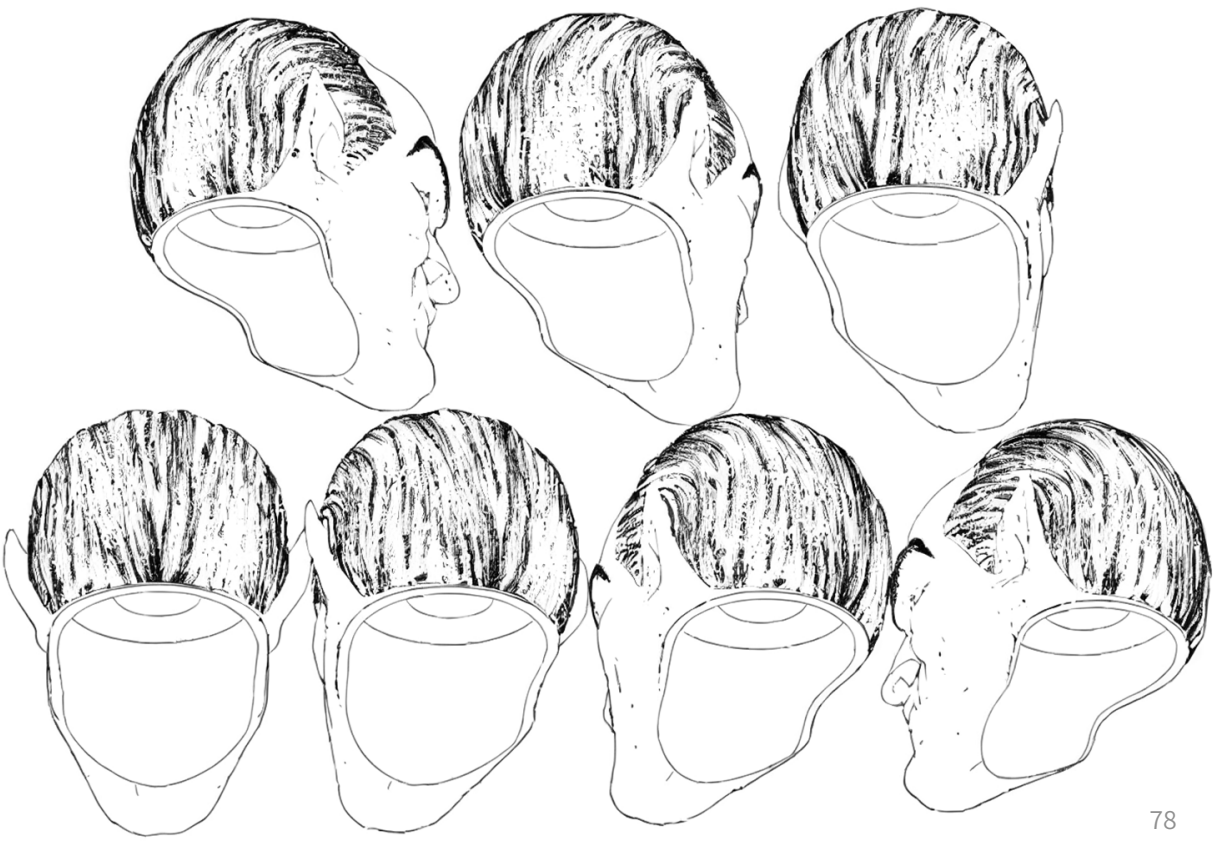


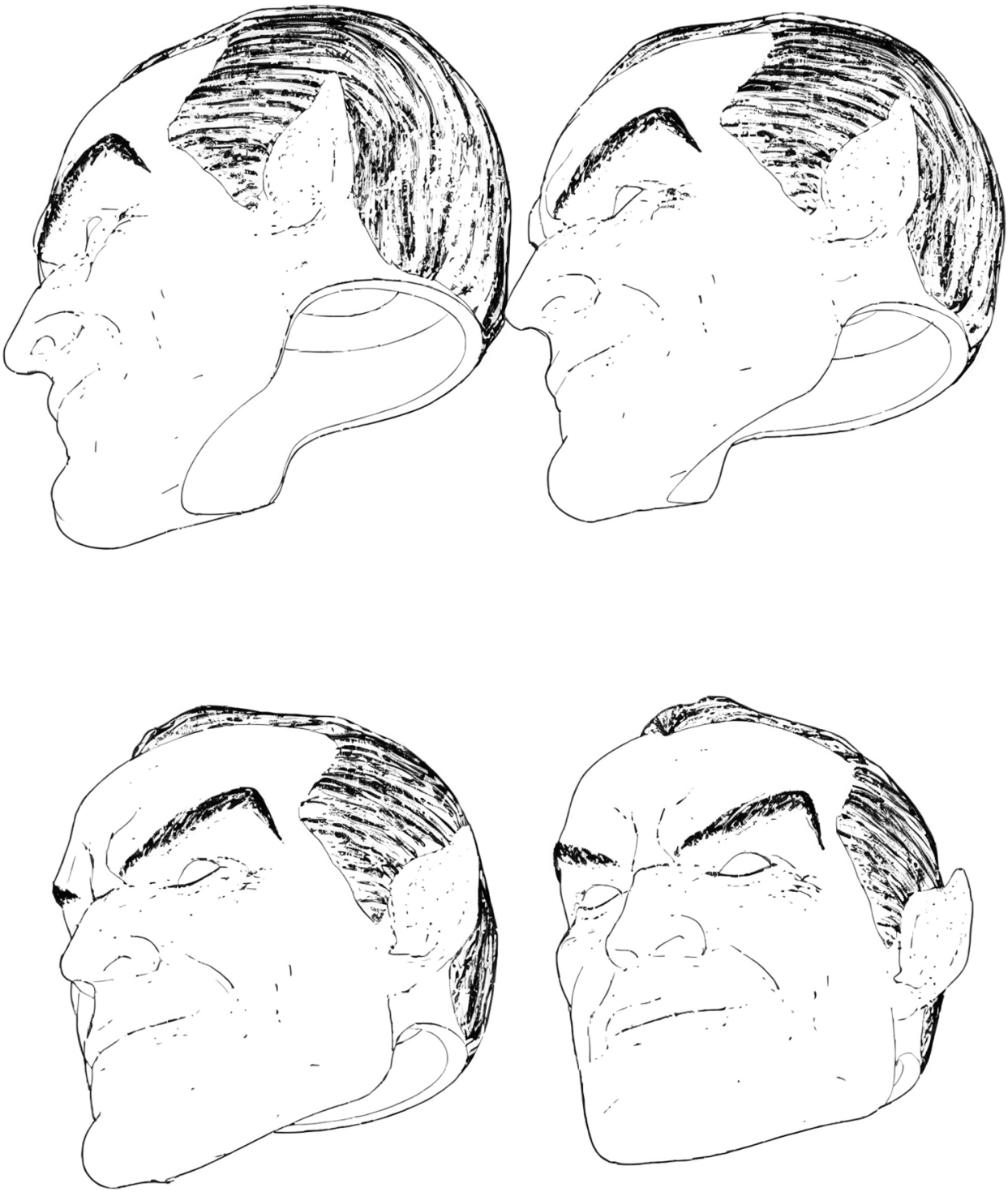


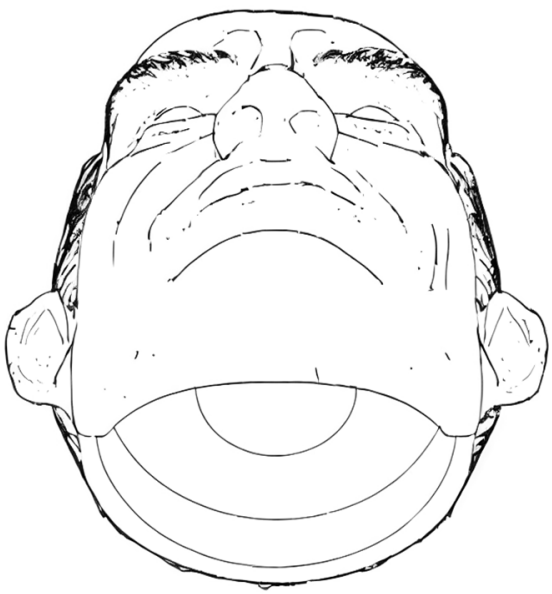


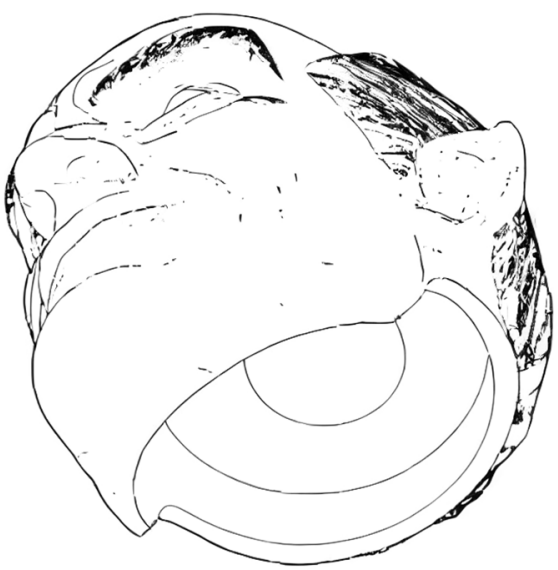


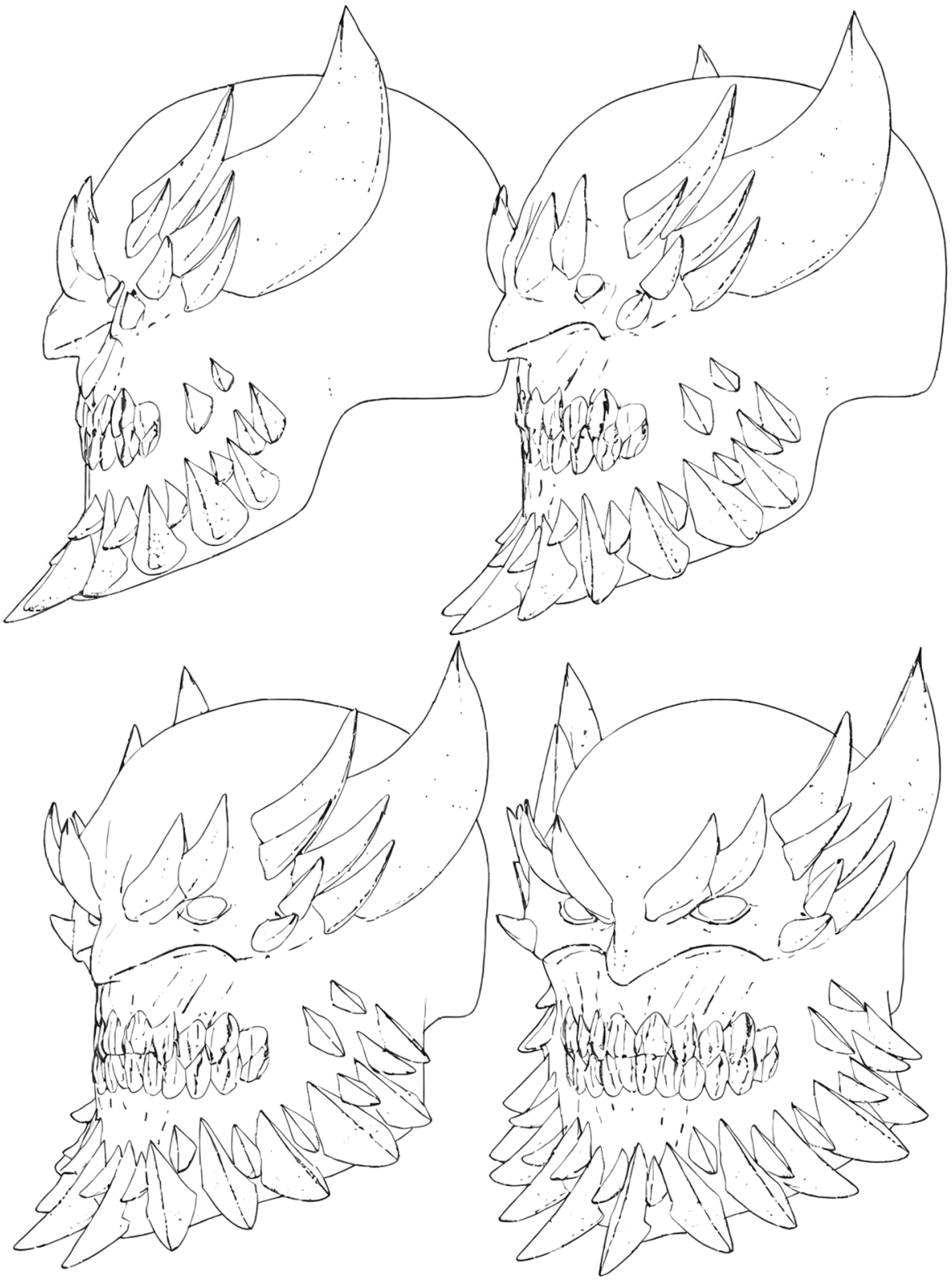


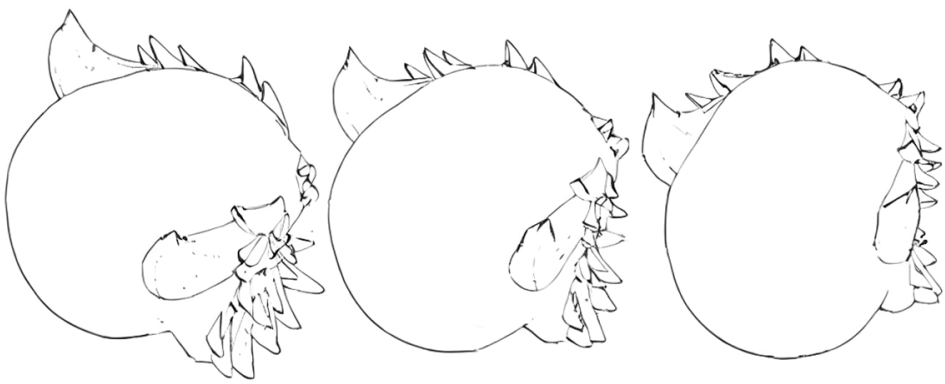


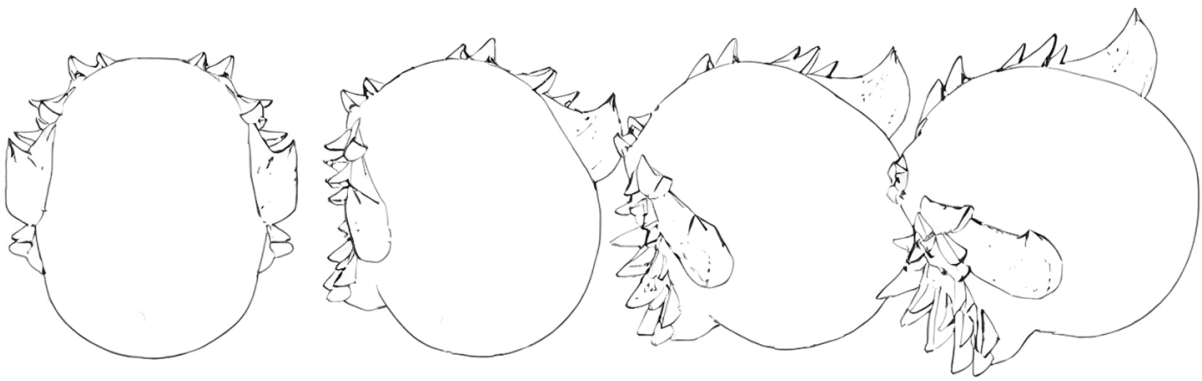


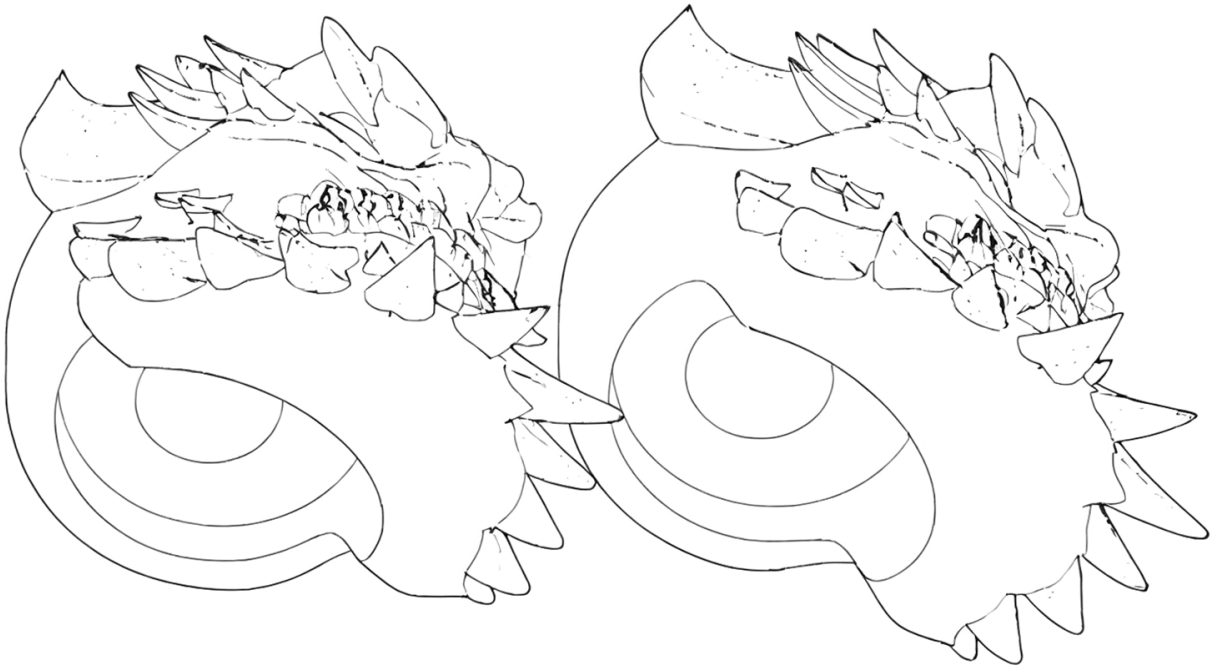


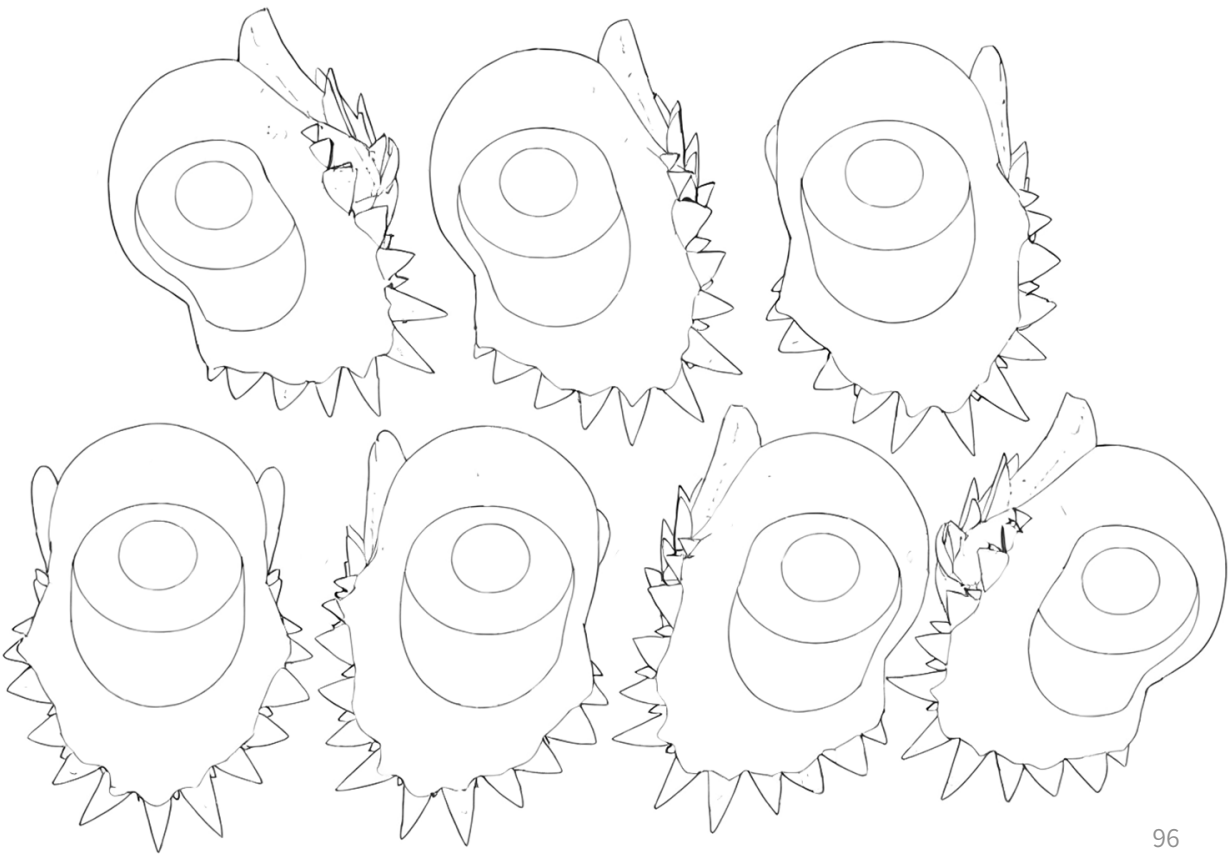


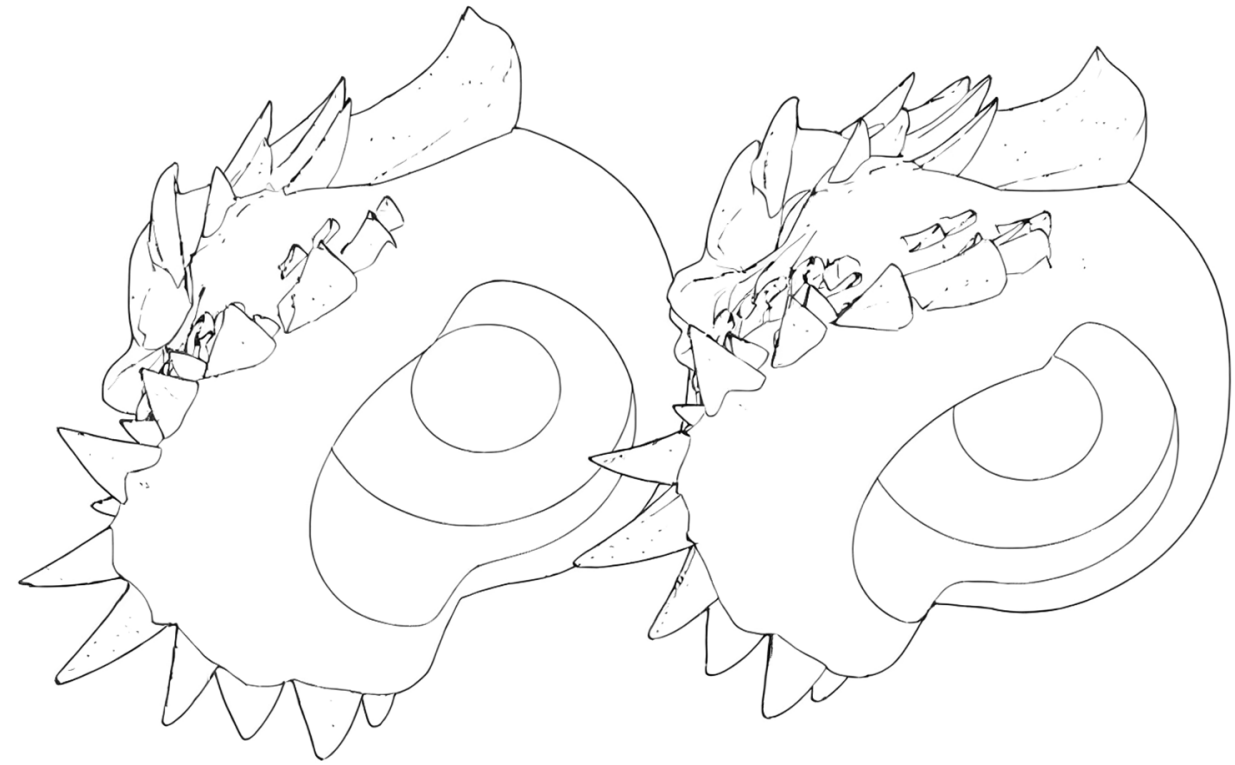


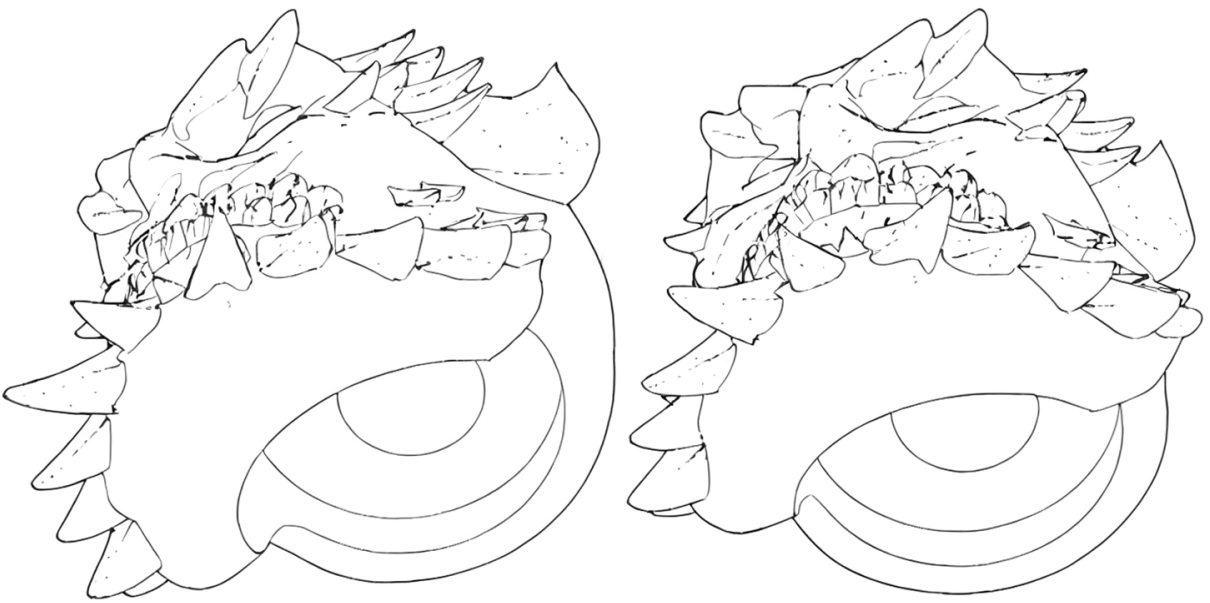


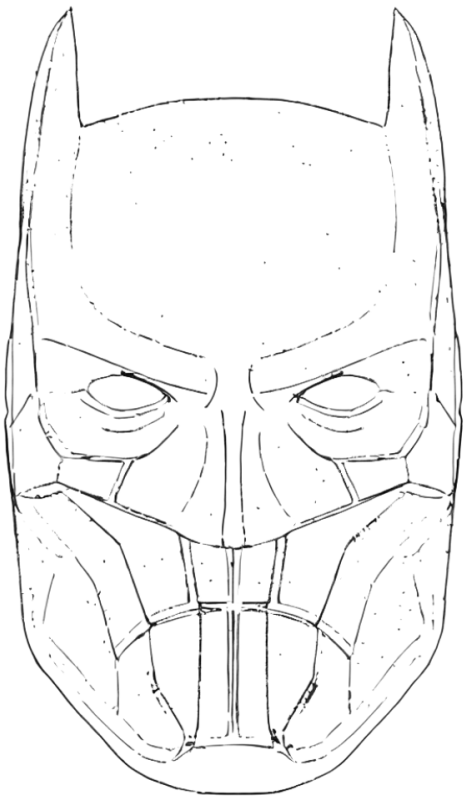


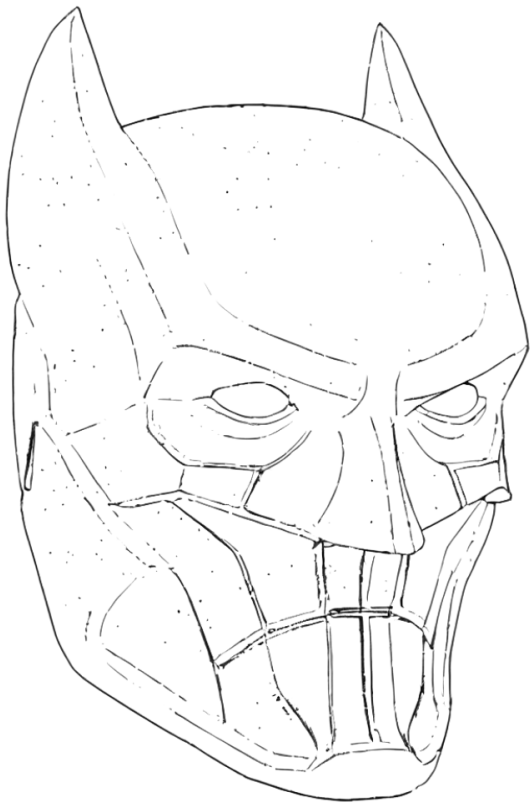


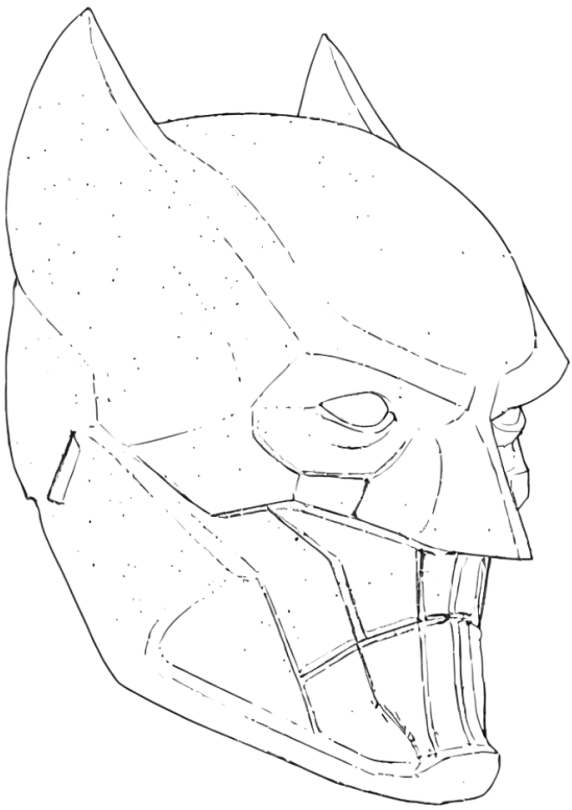


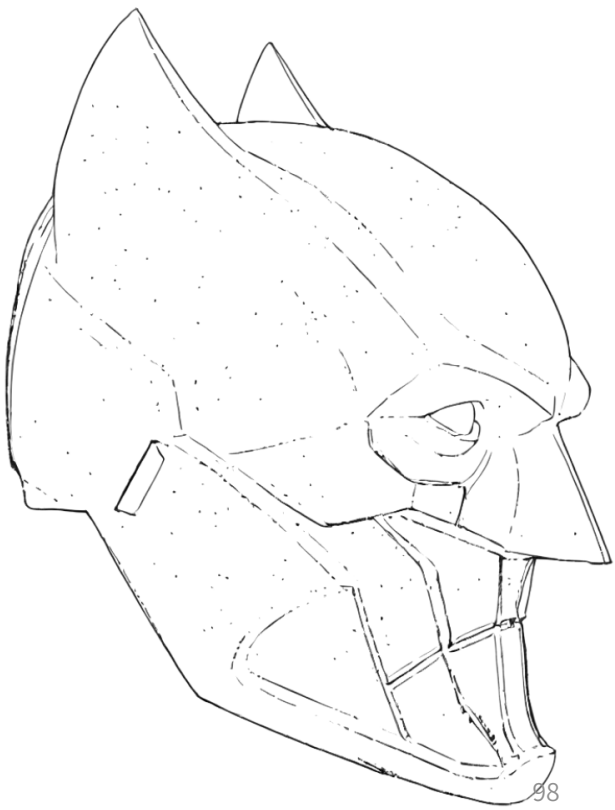


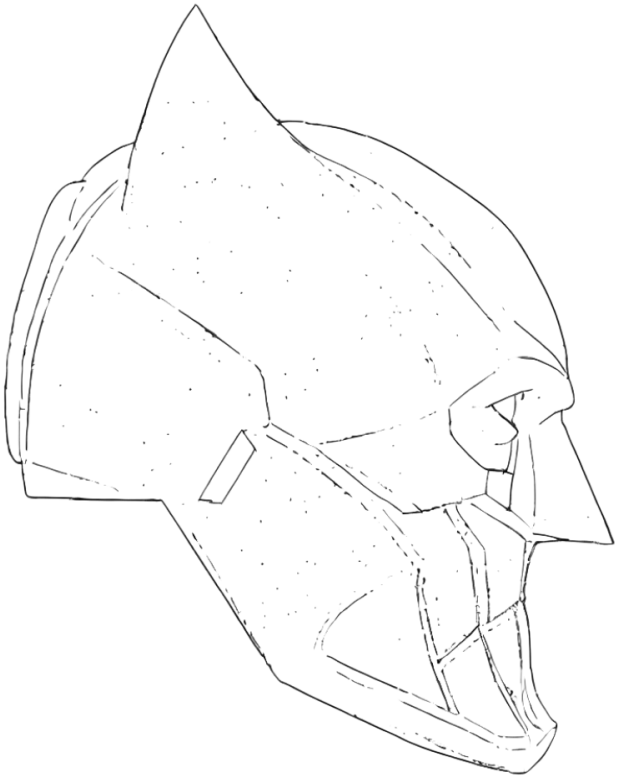


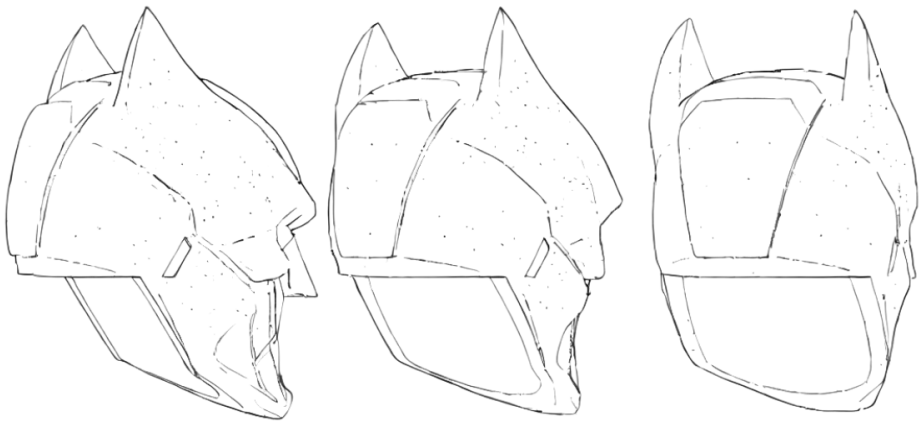


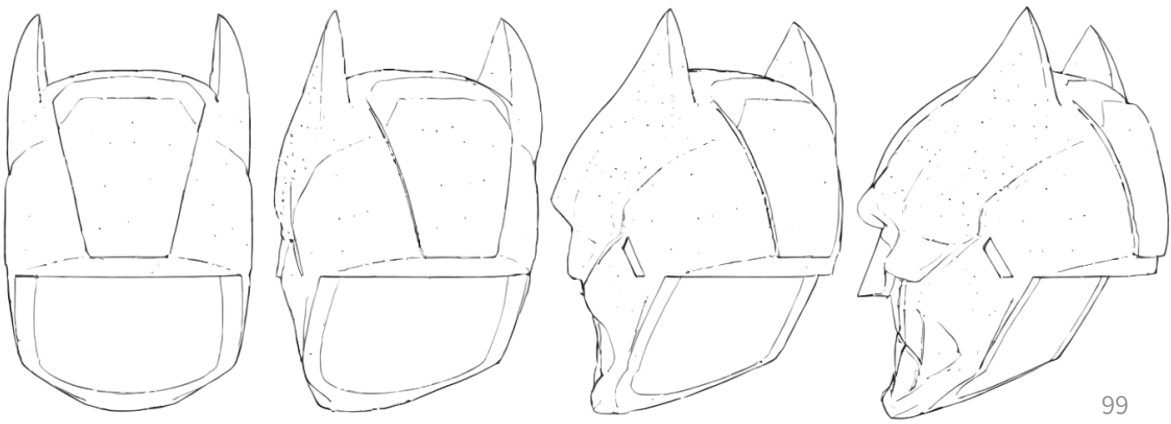


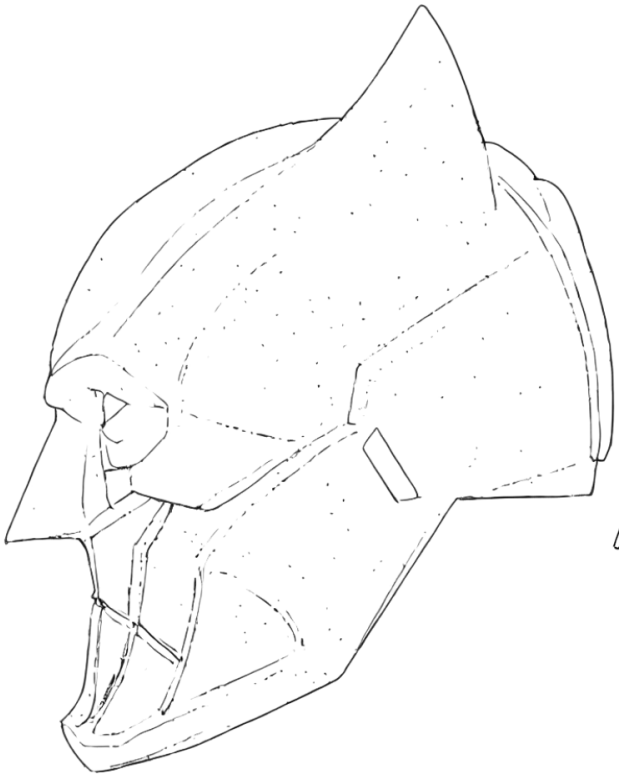


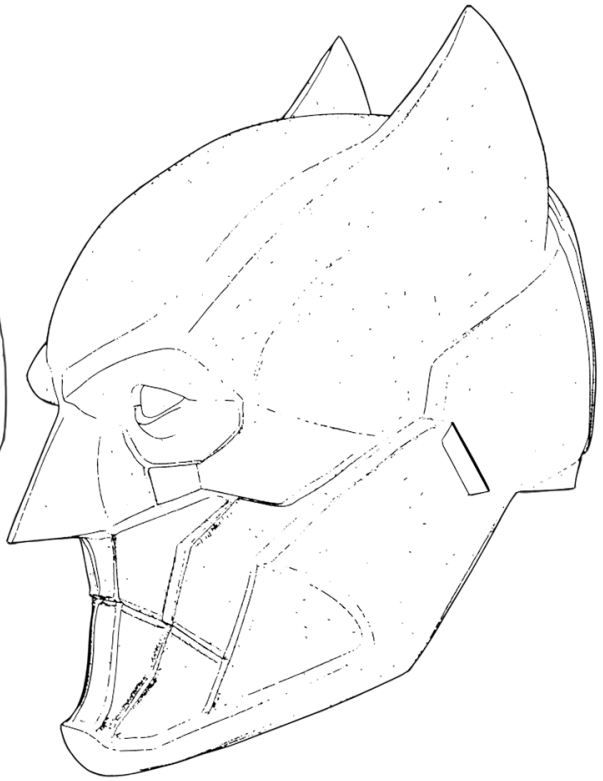


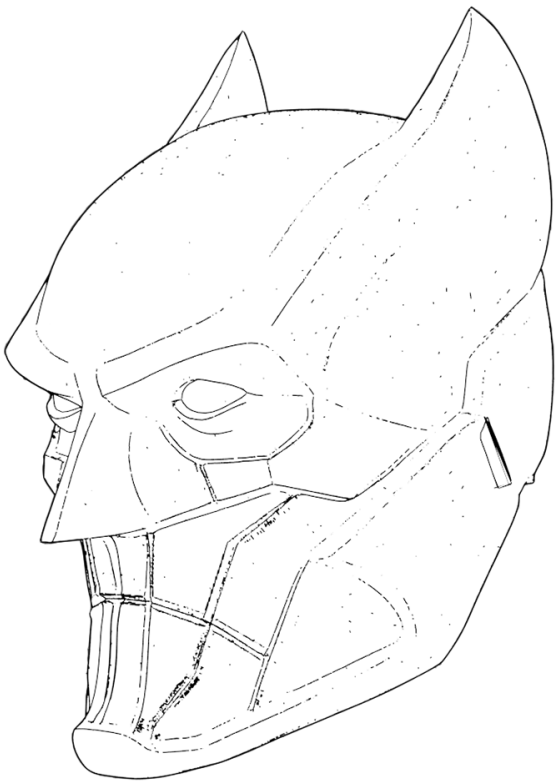


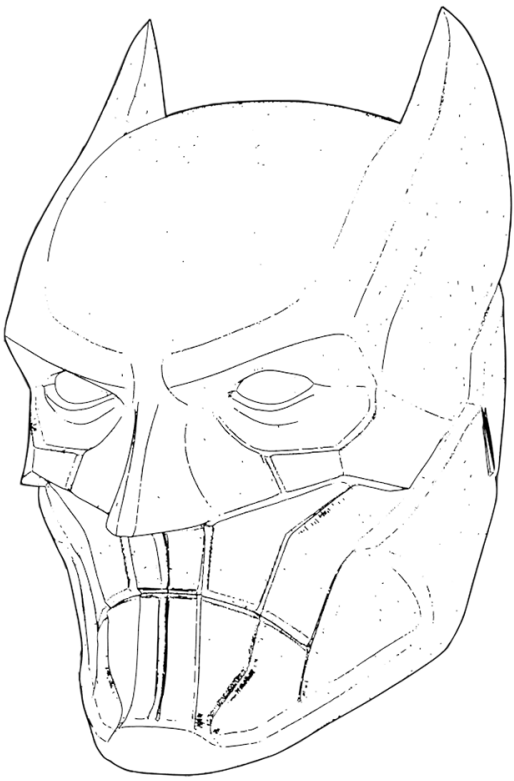


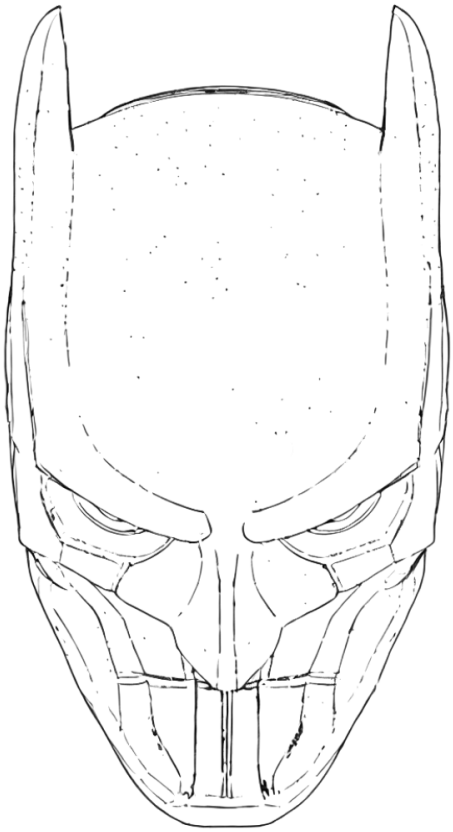


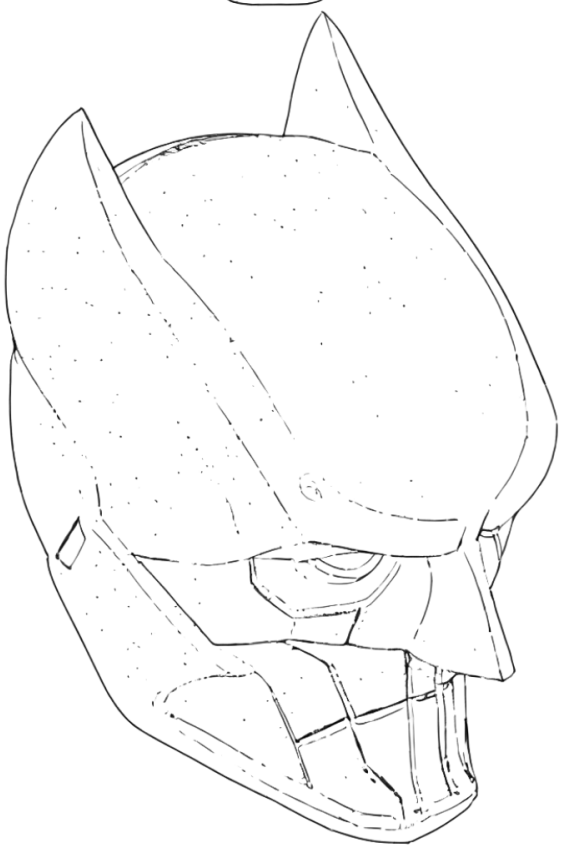


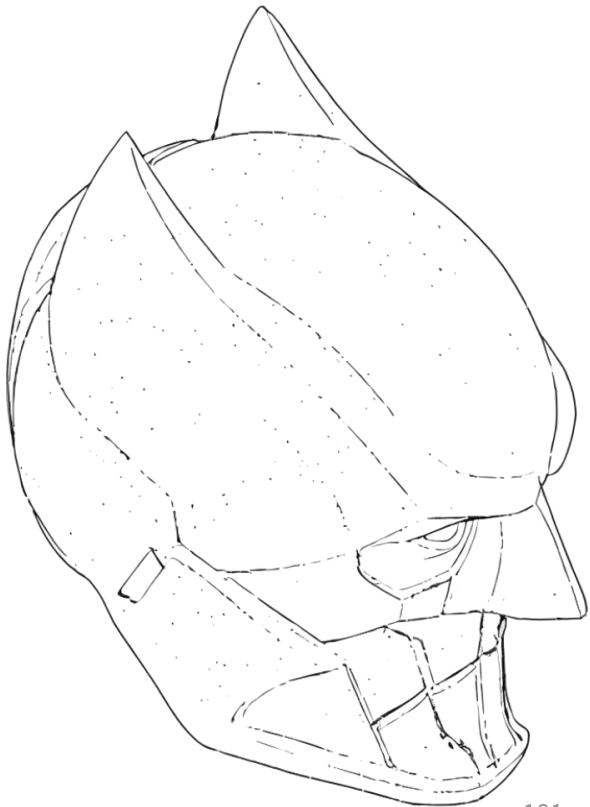


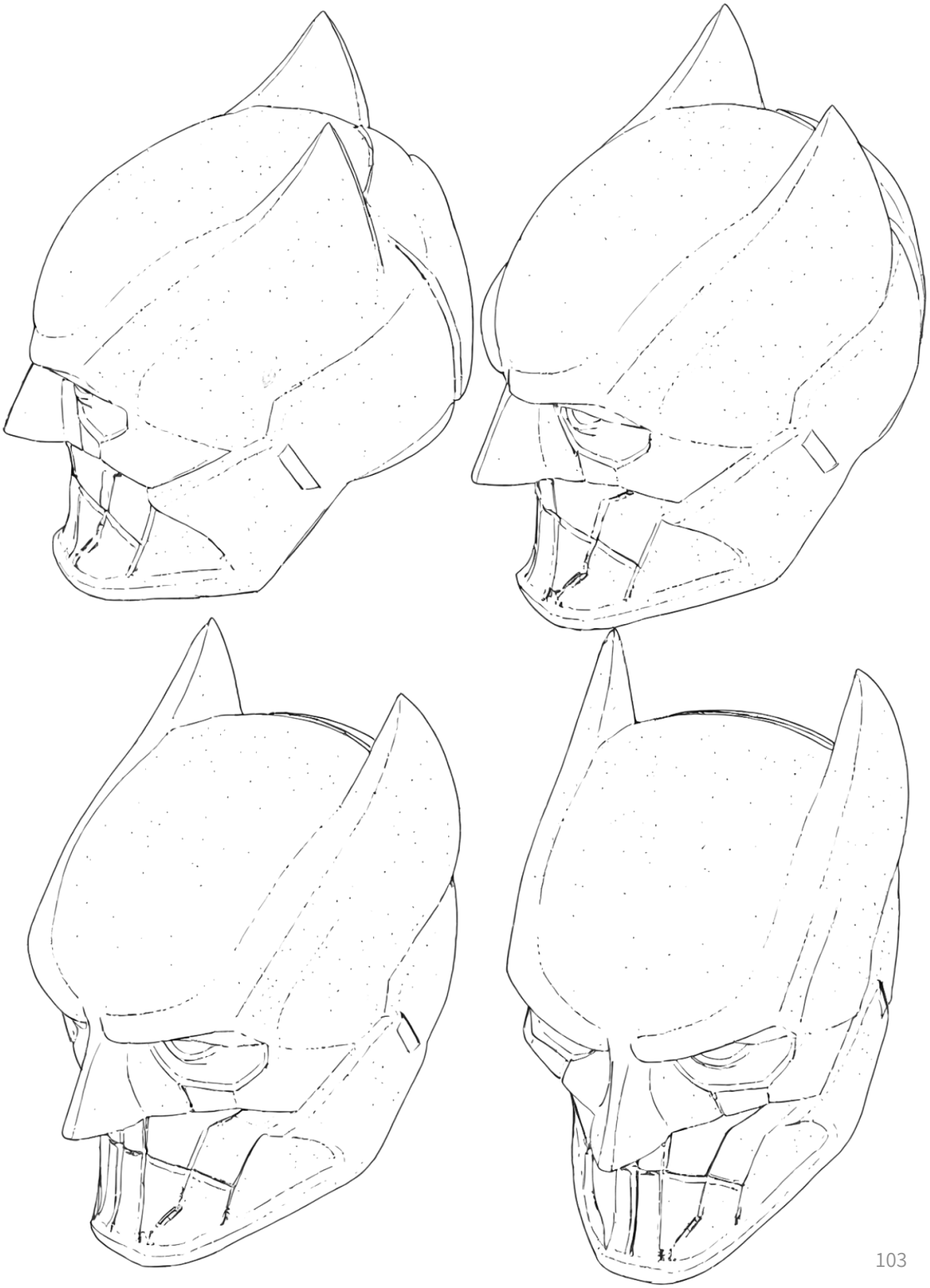


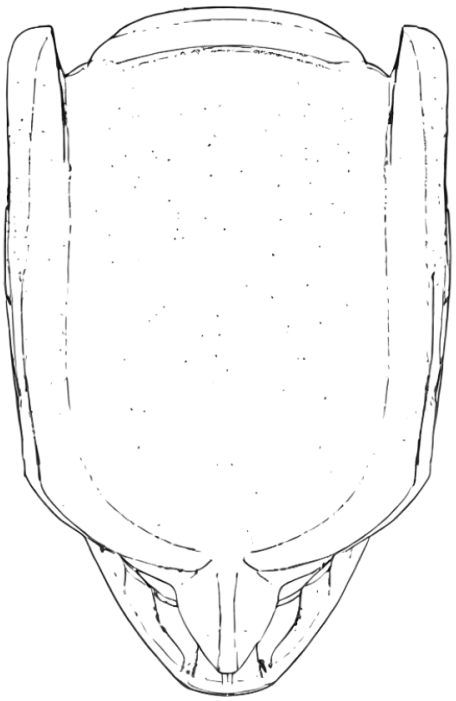


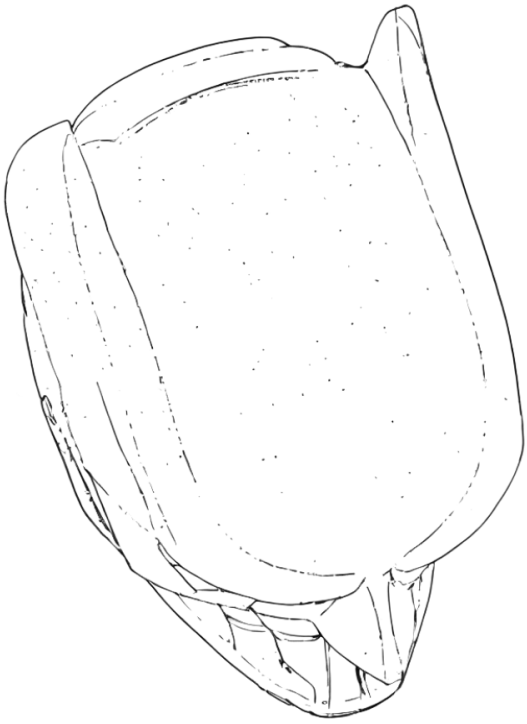


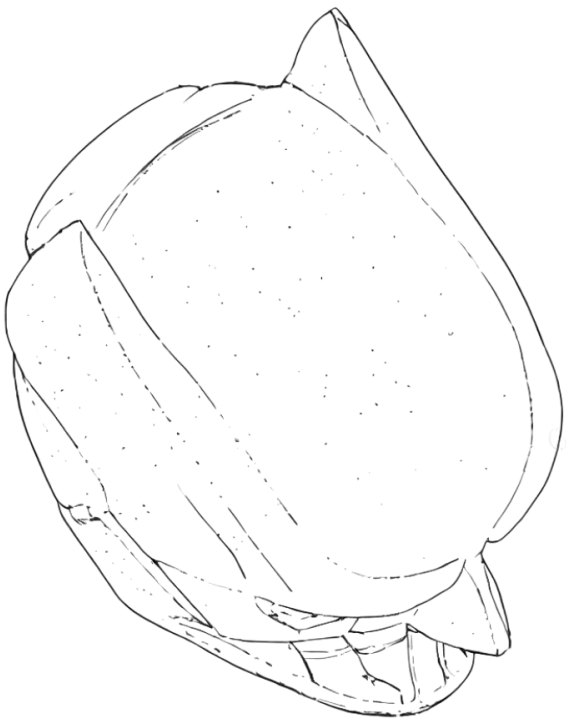


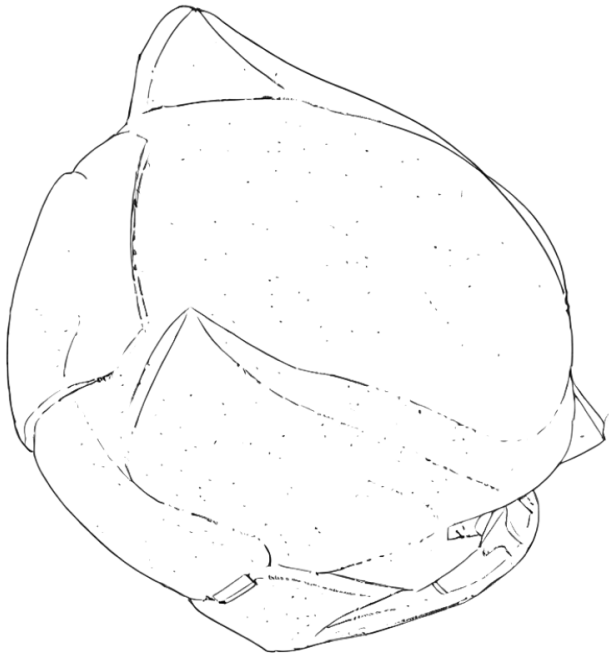


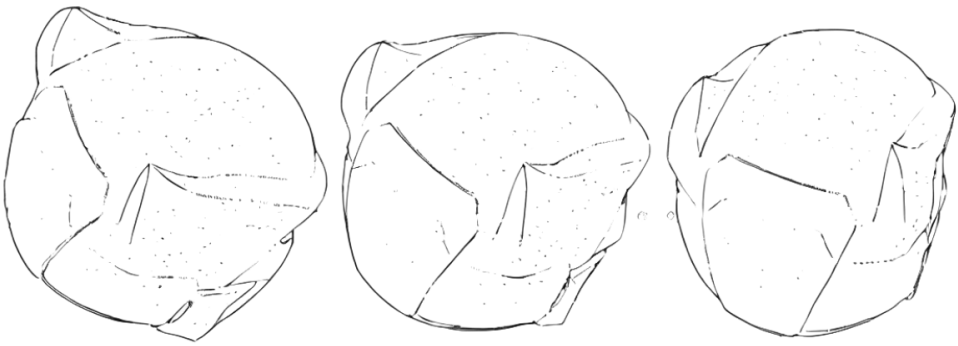


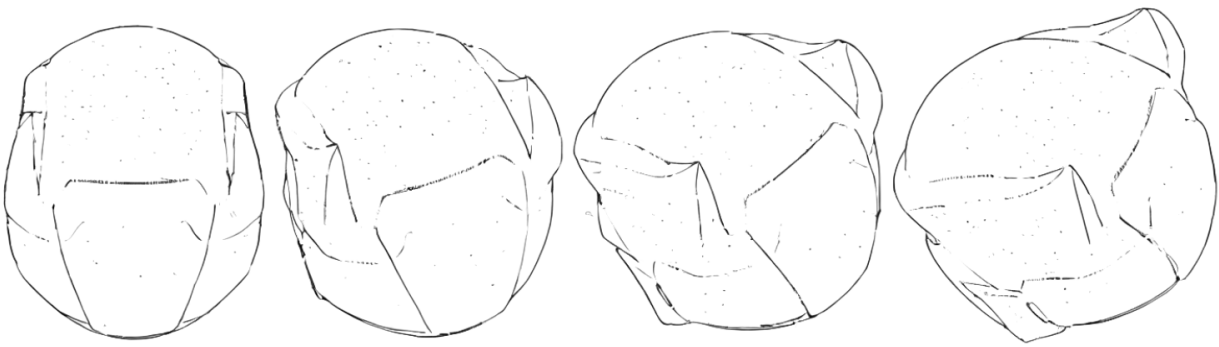


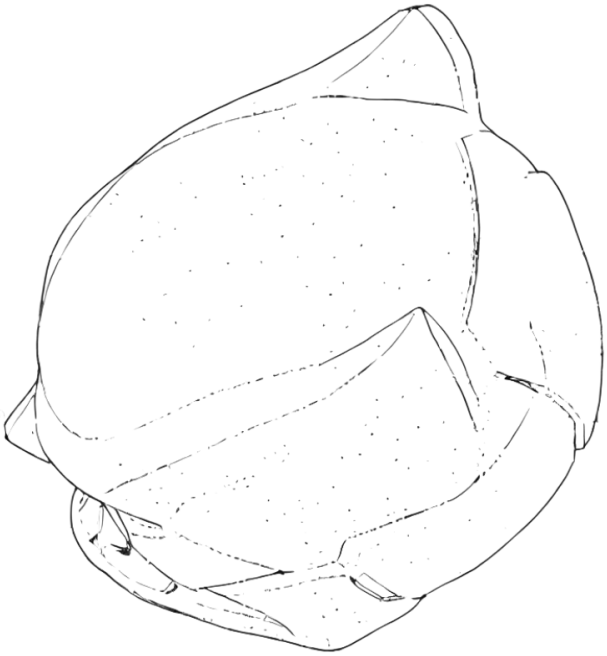


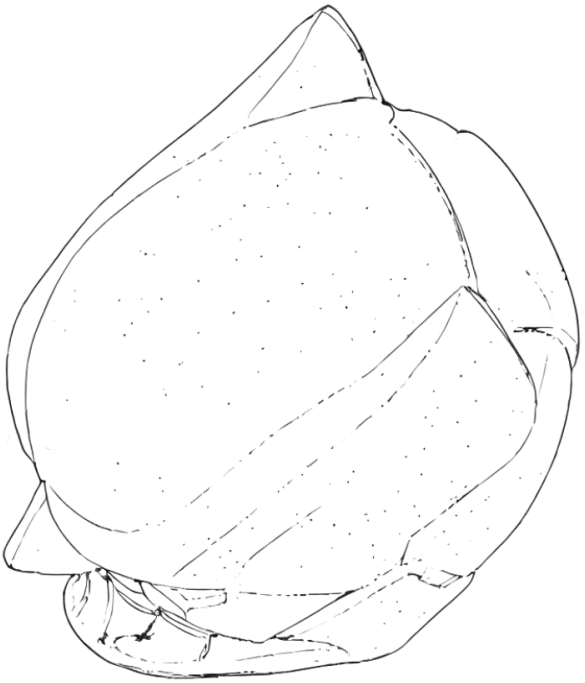


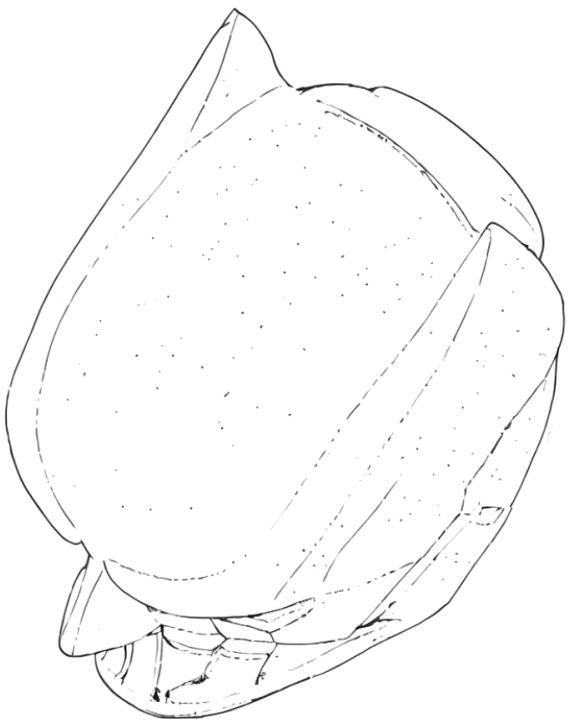


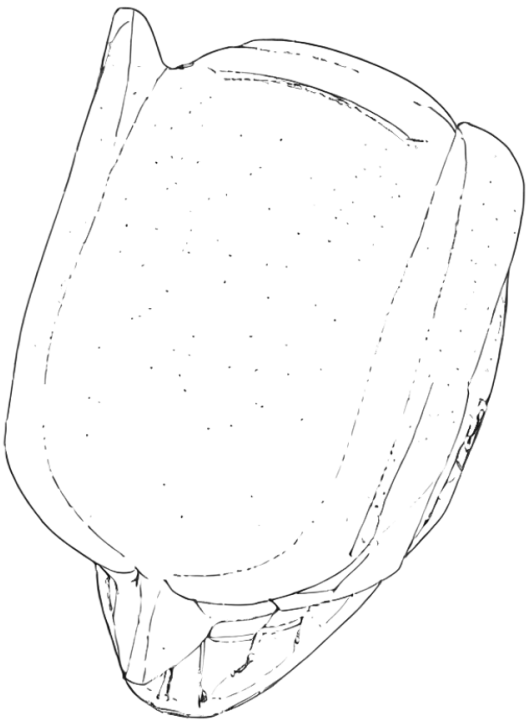


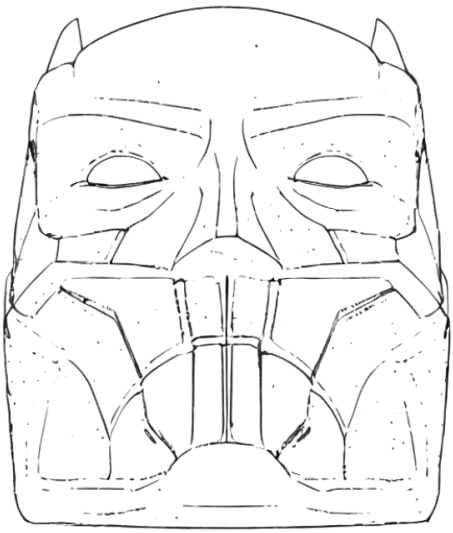


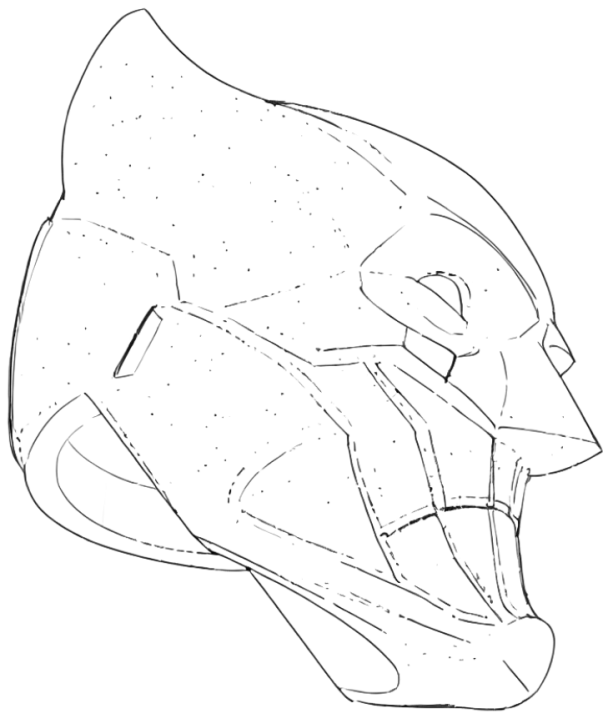


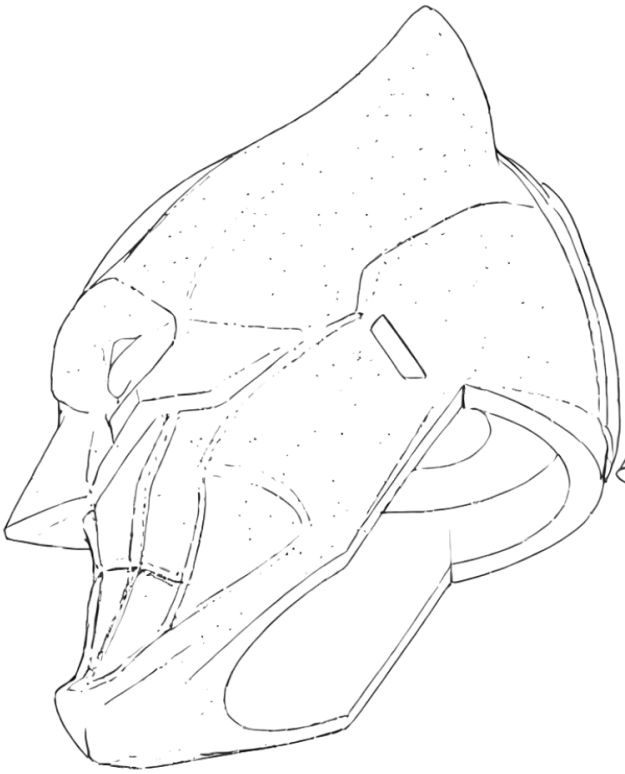


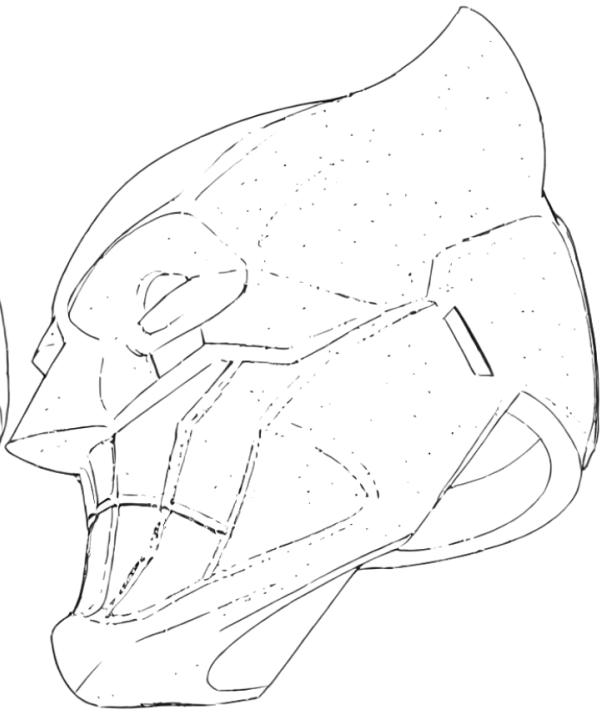


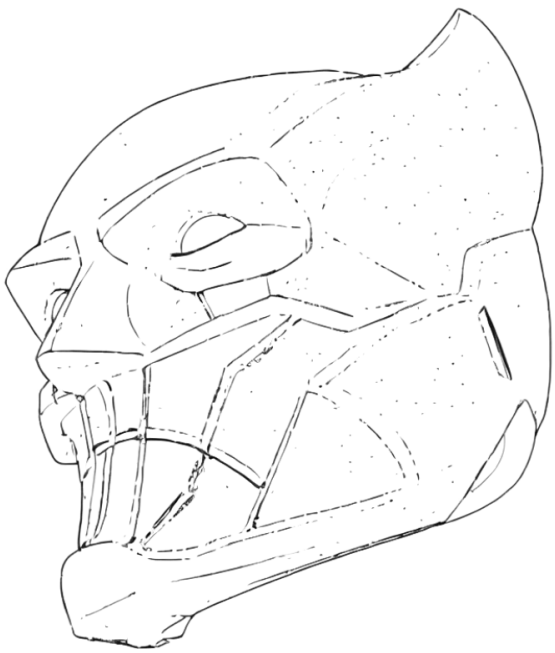


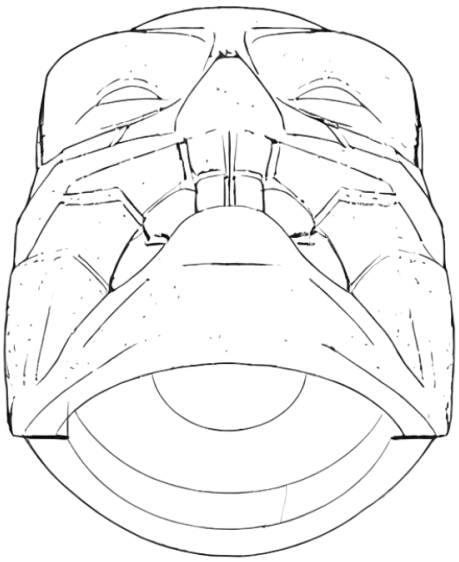


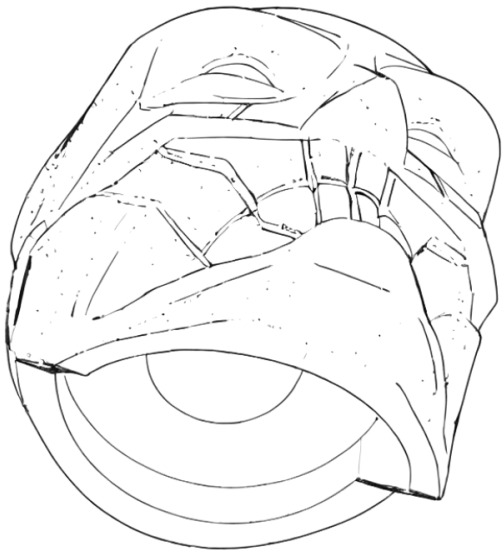


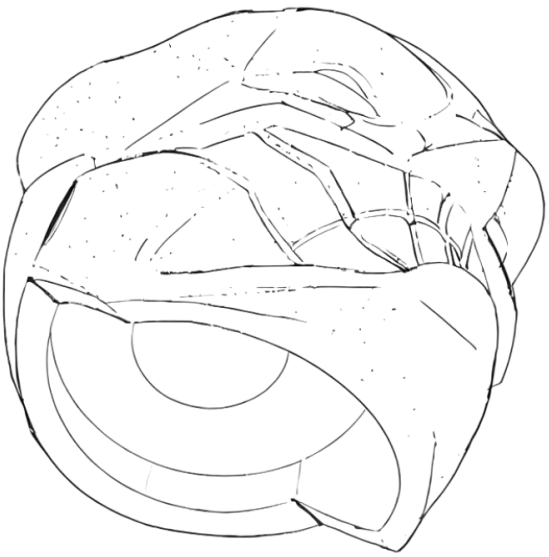


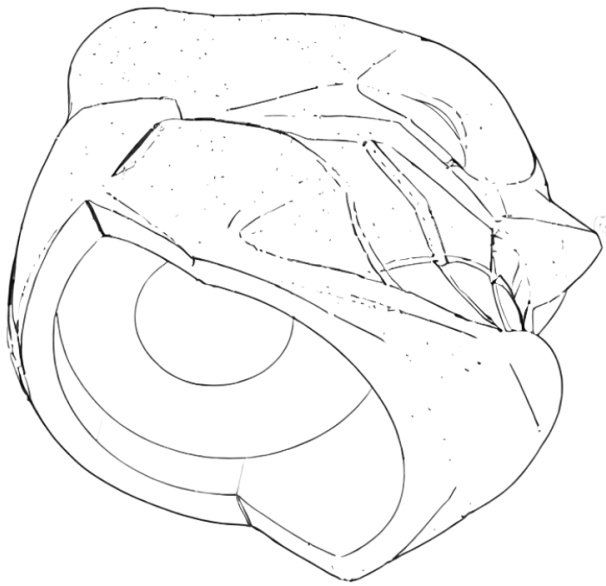


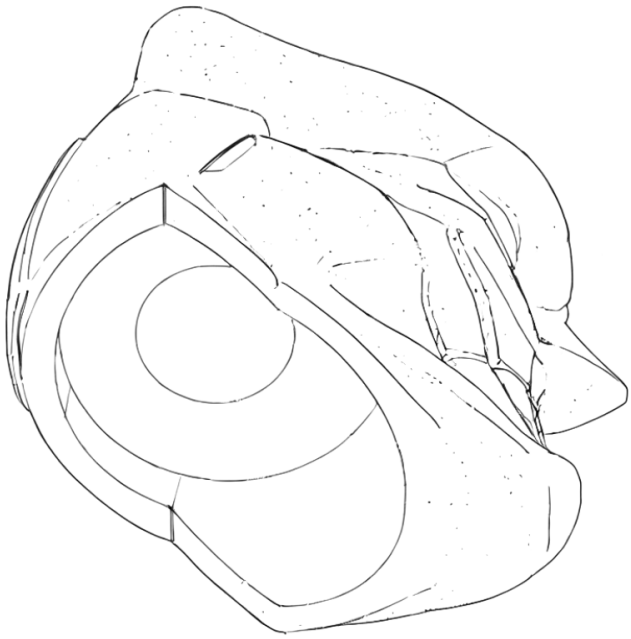


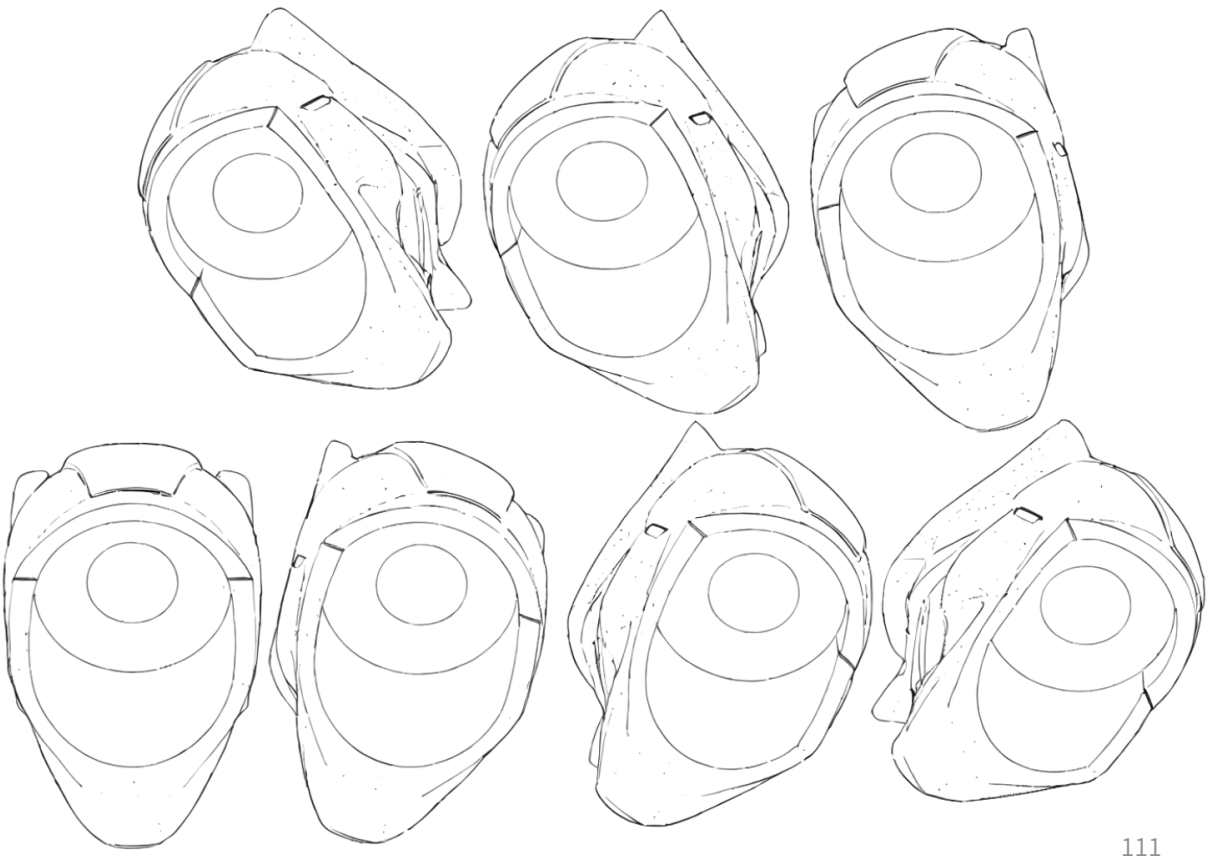


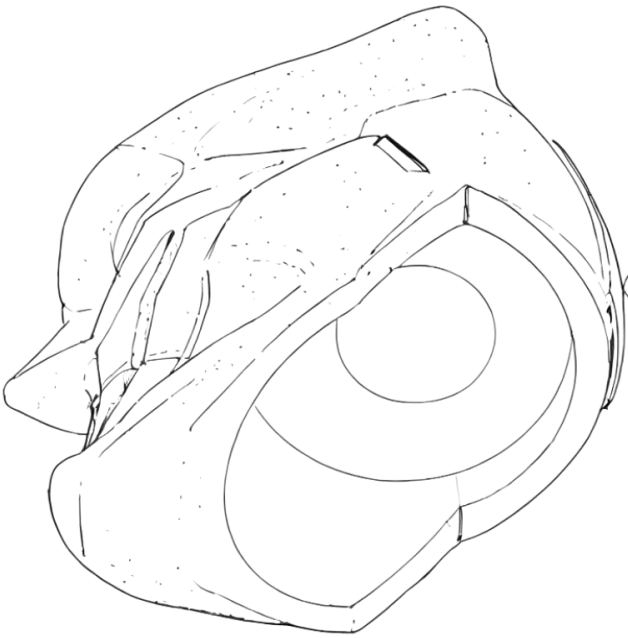


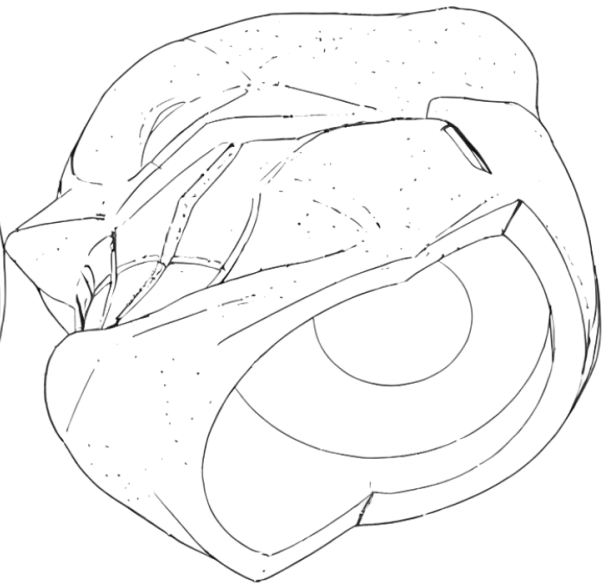


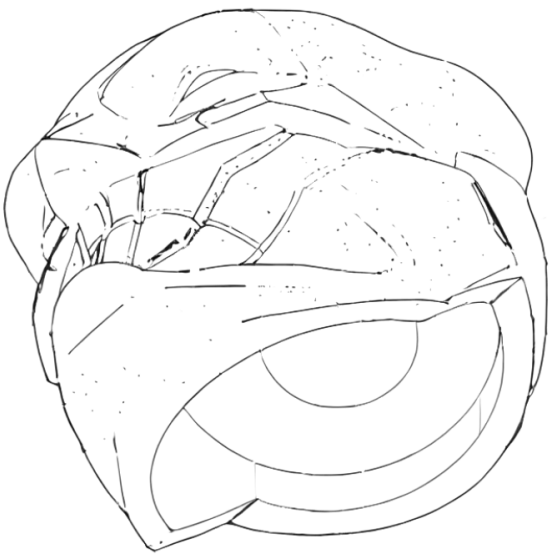


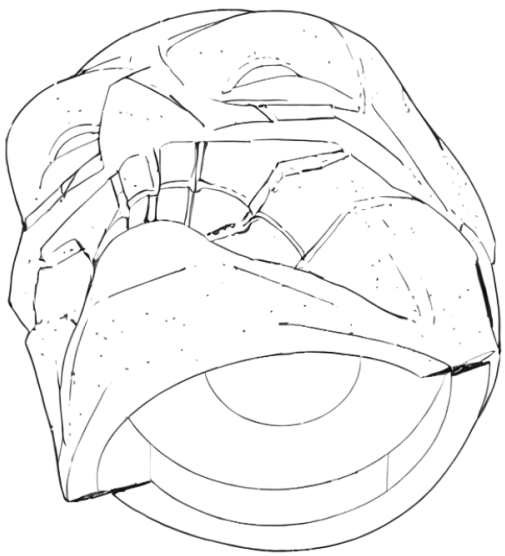












SECRET REFERENCE

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